VOLUME XXIX

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NEWS of Dance and Dancers

MUSICAL CHAIRS

The usual turn-over in personnel of ballet companies has this year turned into a mad-cap game of musical chairs. The biggest surprise is in Ballet Theatre with the decision of **Alicia Alonso** and **Igor Youskevitch** to leave their established top positions with that company to join Serge Denham's revived Ballet Russe for its second nat'l tour. Youskevitch fulfills his Ballet Theatre contract on Sept. 15 and Alonso, now in Cuba with her own company, makes appearances at Jacob's Pillow and with the Festival Ballet during the summer. On the other hand, **Rosella Hightower,** prima ballerina with the Marquis de Cuevas Co. until she came to this country this winter to have her baby, joins Ballet Theatre on June 20 for Chicago, Mexico and the So. American and U.S. tours . . . **Hugh Laing** will be listed as a regular member of the company . . . This leaves the company with the following leads for the summer: **Hightower, Youskevitch, Nora Kaye, John Kriza, Hugh Laing, Lupe Serrano, Ruth Ann Koesun, Eric Braun, Sonia Arova, Scott Douglas, Barbara Lloyd, Job Sanders, Catherine Horn** and **Christine Mayer** . . . **Erik Bruhn** will not tour with Ballet Theatre this summer, but, after performances with the Royal Danish Ballet in Copenhagen, will appear at Jacob's Pillow during the 2nd two weeks of July. Negotiations are under way to extend his leave of absence from the Danish Co. in order for him to remain with Ballet Theatre from Dec. '55 to May '56 . . . It is also possible that **Nora Kovach** and **Istvan Rabovsky** will join Ballet Theatre after the So. American tour.

The Ballet Russe roster of leading dancers for the winter tour now looks like this: **Alicia Alonso** (for 12-15 weeks), **Igor Youskevitch** (for the whole tour of 24-27 weeks), **Frederic Franklin,** who remains as co-star and maitre de ballet, **Nina Novak, Irina Borowska** and **Alan Howard. Leon Danielian** is still a question mark. This company, of course, lost **Maria Tallchief** when she rejoined N.Y.C. Ballet after her contract expired in April . . . N.Y.C. Ballet, on tour in Europe, until July when it goes to Los Angeles, announces no other changes for the moment. **Alicia Markova** who made a number of guest appearances with The Metropolitan Opera Ballet this spring has been signed by the Chicago Opera for 4 Nov. performance in 2 **Ruth Page** ballets: "The Merry Widow" and "Revenge."

Mia Slavenska, having finished her Met season, will dance with the Ballet Russe at the Lewissohn Stadium on July 9 and in Washington, D.C. for two weeks beginning July 14 . . . **Alexandra Danilova,** with partner **Michael Maule** will perform with Festival Ballet in Barcelona and Madrid and for the first two weeks of their London engagement. Danilova will resume touring with her own ensemble next season . . . **George Zoritch** who has been in this country for a year, goes to Paris this summer to rejoin the Marquis de Cuevas Ballet.

SADLER'S WELLS BALLET

The Sadler's Wells Ballet will bring 8 new productions to the U.S. when they launch their 4th American tour at the Metropolitan Opera House Sept. 11. Two are recently restaged classics, and five of the six new works are choreographed by **Frederick Ashton,** one by **John Cranko.**

Since the company's last visit, **Beryl Grey,** who was on maternity leave, has returned, **Svetlana Beriosova** has achieved ballerina status and **Elaine Fifield** who appeared here with the Sadler's Wells Theatre Ballet, has been added as a soloist. The company will be headed by **Margot Fonteyn, Violetta Elvin, Nadia Nerina** and **Rowena Jackson, Michael Somes, John Field, Alexander Grant, John Hart, Alexis Rassine** and **Brian Shaw** with **Pamela May** as guest artist.

EAR TO THE GROUND

Igor Youskevitch is six stitches wiser after connecting with Nora Kaye's elbow during a Met performance of "Streetcar".

Teresa and Luisillo & Co., who have played to SRO houses in So. America, open a 20-week U.S. tour Oct. 19 in Rochester, N.Y. which will take them as far as the West Coast.

Among the performers scheduled for Jacob's Pillow this summer are 10 dancers of the **Royal Danish Ballet** (see p. 8) . . . **The Marquis de Cuevas** has been asked by the city of Paris to organize a week of ballet and music to be presented in the Louvre courtyard for a centennial festival honoring Hector Berlioz, June 28-July 4.

An ASCAP Award is to be announced for **Martha Graham** for being the dancer who has encouraged and commissioned the most original American music for her dance works . . . **Paul Szilard** held an elegant party for The Ballet Theatre and friends on Apr. 26 . . . **Jean Erdman** feted **Shanta Rao** on Apr. 22.

American dancer, **George Reich,** choreographed the new Folies Bergeres which opened in Paris in May. Reich has also organized a modern jazz group headed by **Ursula Kubler, Jose Ferran, Berti Ekkart, Jamie Bauer,** and **Joan Hardy.**

David Wood, Jeff Duncan and **Daniel Nagrin** spent a busy 3 weeks in May doubling between performances of the American Dance season at the ANTA Theatre, and the musical "Plain and Fancy." . . . **Myra Kinch** has been commissioned to choreograph Milhaud's comic ballet score "Salada" for presentation on June 11 at the Brandeis Univ. 3rd annual festival.

S. Hurok is scheduling the **Azuma Kabuki Dancers'** European tour, the U.S. and Canadian tours of the **Sadler's Wells Ballet,** the **Comedie Francaise** and **Antonio** and his Spanish Ballet for next season . . . On **Walter Terry's** May 2 Dance Laboratory series, **Hanya Holm** and a small group demonstrated dances from "The Golden Apple."

ABROAD

The dates for the Genoa Festival in Nervi's Municipal Park, Italy are now finally set: July 8 - 10 **Corps de Ballet of the Nat'l Theatre of Belgrade, Yugoslavia;** July 16 **Alicia Markova** and partner; July 18 **Harald Kreutzberg;** July 22-25 **John Butler American Dance Theatre;** July 29-31 **Grand Ballet du Marquis de Cuevas;** Aug. 4-8, **Azuma Kabuki Dancers of Japan.**

In London's Contemporary Dance Theatre Centre, the Intern'l Festival and Summer Course will be held from Aug. 16-26. Faculty will include **Rosalia Chladek, Eleanor King, Hettie Loman, Lisa Czobel** and **Alexander Von Swaine.** Visiting lecturers are **Rudolf Laban** and **Walter Goehr.**

SUMMER ACTIVITIES

On the Jacob's Pillow faculty: **Myra Kinch,** modern; **Margaret Craske & Matilyn Gavers,** ballet; **Angel Cansino,** Spanish. **Priyagopal,** Hindu; **Josefina Garcia,** Latin American folk; **Ted Shawn,** fundamentals; **Ann Hutchinson,** Dance Notation; **Mary Campbell,** Music; **Carol Lynn,** Audio-Visual Aids; **John Christian,** Stagecraft.

Connecticut College: **Doris Humphrey, Louis Horst, Jose Limon, Martha Graham, Margret Dietz** and others. A new course

at the Coll. this summer will be the study of notating dances from film, a method devised by **Helen Priest Rogers,** Charter Member of the Labanotation Bureau, who will teach the course. Its addition to the curriculum was made possible through the Rockefeller Grant recently accorded Conn. Coll. for its summer dance activities. The dances to be studied during the course will be from the works of Jose Limon and Doris Humphrey.

Joseph Gifford, former New Dance Group teacher and performer, will head the modern dance department at the Nat'l Music Camp in Interlocken, Mich. this summer. He takes **Lorna Burdsall, Jill Johnson** and **Chester Wolenski** as assistants with whom he will also appear in concert.

Harriette Ann Gray will teach modern and **Jacqueline Cecil,** ballet at the Perry Mansfield School of the Theatre and Dance, Steamboat Springs, Colo. . . . The Silvermine Guild in Norwalk, Conn., will have a summer course from July 5 - Aug. 30 with dance faculty including **Marthe Kreuger, Doris Rudko, Merce Cunningham** and guest instructors . . . Mills Coll. Oakland, Cal., offers graduate and undergraduate credit for its 6-weeks session June 27 - Aug. 5 under instructors **Eleanor Lauer** and **Rebecca Fuller.**

Albertine Maxwell of Nashville, Tenn., announces her 3rd Summer Dance Workshop in Bar Harbor, Maine from July 4 - Aug. 20. On the faculty: **Felia Doubrovska,** Ballet; **Edna Dieman,** and **Julia Bennet,** Hindu; and **Albertine,** Spanish . . . The Midwestern Music & Art Camp of the Univ. of Kansas (Lawrence, Kan.) is scheduled for June 20 - July 31. **Robert E. Bell** will teach classes in classic ballet, folk, character and interpretive dancing . . . The camp curriculum for the **Smith-Walbridge Camp** in Syracuse, Ind., includes 11 weeks of instruction for cheer-leaders, twirlers and drum majors.

FOLK AND SQUARE

Mary and **Fred Collette** are directors of the 6th annual Dixie Folk and Square Dance Institute, July 18-23, at Emory Univ. near Atlanta, Ga. . . . "Pinewoods", summer dance camp of the Country Dance Society of America, Long Pond, Buzzards Bay, Mass. runs Aug. 7-28. The program is directed by **May Gadd,** Nat'l Dir. of the Society . . . Dance films on English Country Dancing can be rented from the Country Dance Society, 31 Union Sq. W. N.Y. 3.

THINGS TO READ

James Selva of Selva & Sons, has sent out to 1200 schools the first edition of a chatty monthly publication called "The Dancer's Notebook" which may be obtained upon request . . . The Theodore Presser Co. of Music Publishers announces the May publication of **Nadia Chilkovsky's** "Ten Dances in Labanotation."

"Des Origines du Ballet" by Ferdinando Reyna has recently been published by Alberto Tallone of Paris . . . The fifth annual edition of the Paul Schwartz Folk Dance Guide, which came out the first of the year, contains a national directory and bibliography prefaced by noteworthy articles and comments of a social-minded nature. Copies may be odbtained from Mr. Schwartz, P.O. Box 342, Cooper Station, New York 3, N.Y.

SUMMER COURSES IN LABANOTATION

June 13-July 9	Martha Graham School, N.Y.C.
July 11-Aug. 14	Connecticut Coll.
July 5-Aug. 30	Jacob's Pillow, Mass.
July 5-Aug. 13	Halprin-Lathrop School, S.F., Cal.
June 13-July 1	Woman's Coll., Greenboro, N.C.
June 17-Aug. 17	Jacqueline Ogg, Walsh Rd, Atherton, Menlow Pk., Calif.
June 27-Aug. 6	Nat'l Ballet of Canada Summer School, Toronto, Can.

MORE EAR TO THE GROUND

Acrobatic teacher **Joe Price,** celebrates his 30th year of Broadway teaching this June 30th . . . Photographer **Radford Bascome** is to have a one-man show at the Center Gallery of on and off-stage photographs of the N.Y.C. Ballet next fall . . . **Danny Hoctor** will be choreographer for Julius La Rosa's summer TV show, 5 days a week on CBS . . . **Tony Starman,** tap dancer and prima ballerina **Ilona Murai** are featured in the current Radio City Stage Show . . . **Sophia Dela,** who demonstrated Chinese Action dances on the May 5th Steve Allen show, choreographed dances for "Buddha and the Five Planets" to a score by Aaron Avshalamov, performed by Thomas Sherman's Little Orchestra Society. She also choreographed the Punch Opera production of "The Nightingale" . . . **Anne Boutcher** has been touring with the Edwin Strawbridge production of "Tommy Tucker's Adventures in Outer Space," which began its coast to coast tour last Oct. . . . **Angna Enters,** mime, painter and author, will make the Commencement address at the graduation exercises of The School of the Art Institute of Chicago, June 10.

(*continued on page* 5)

BACKSTAGE TV - B'WAY

BY HANS HOLZER

Carol Haney and **Eddie Bracken** will co-star next season in the George Kleinsinger — Joe Marion opera "Archie & Mehitabel," based on the Don Marquis stories . . . British impresario Jack Hylton is thinking of an all-Negro version of "The Importance of Being Earnest," to be staged by choreographer **Herb Ross** . . . Dancer, **Raimonda Orselli,** back from Hollywood and "Oklahoma!", now replacing **Rhoda Kerns** in "Shoestring Revue" . . . Finnish ballerina **Taina Elg,** slated for two MGM films, "Robin Hood" and "Gaby," the latter with **Leslie Caron** . . . **Sandra Devlin,** who replaced **Carol Haney** for a single performance of "Pajama Game" when the latter was married last month, has just been named "Princess Lightfoot" by the American Indian Supplementary Aid Council, headed by Cherokee Chief Rising Sun . . . **Rod Alexander** will choreograph this summer's edition of "Arabian Nights" at Jones Beach . . . It's to be an authentic Trinidadian wedding for **Geoffrey Holder** and **Carmen de Lavallade.** The date is June 26 and the place, the estate of Lucille Lortel, art patroness, in Westport, Conn. . . . **Michael Kidd** is one of the partners in a new production company planning to produce Broadway shows with film potentials. Their first venture is to be a dramatization of "Li'l Abner."

David Sturgis, the famed Hollywood astrologer, has written a ballet plot called "The Marriage of the Sun," which the **Marquis de Cuevas** will produce in Europe next fall . . . **Maxine Barrett** of Barrett & Loper (he's Don Loper, the designer, now) will start her own TV series from Miami . . . **Jeri Gale** is the choreographer of the revue, "Safari," at the Barbizon Plaza Theatre . . . Leonard ("New Faces") Sillman's next show will again be choreographed by **David Tihmar.** Sillman can be reached at BR 9-9727 . . . **Peter Glover** will be in charge of dances for a series of Eve Boswell programs slated for British commerical TV next season . . . **Jimmy Starbuck** staged Dorothy Dandridge's new act at the Waldorf.

Brigadoon team, Lerner and Loewe, are awaiting a "yes" from choreographer **Michael Kidd** for their musical "Pygmalion," planned for next season . . . **Tommy and Maggi Wonder** dancing at Cocoanut Grove, L.A. . . . Last musical of the season will be Ray Golden's "First Edition," due at the Bijou July 7 . . . Watch for casting of Hermione Gingold's new show on or about Aug. 1, when she returns from England . . . **Tao Strong** of "Plain and Fancy" co. now in Calif. . . NBC has a well-subsidized new workshop to try out new program ideas. *THE END*

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(*continued from page 4*)

N. Y. CONCERTS

William Dollar, assisted by **Yvonne Patterson** presents a group of 15 dancers in a program of four ballets on May 31 at the 92nd St. "Y": "Tall Tall Tale" based on the Davy Crockett Legend, "Annabelle Lee" inspired by the Poe poem, his Mendelssohn Concerto and "Air and Variations" to 17 Goldberg Variations.

The dance dept of Juilliard presented 3 May concerts for faculty students and friends of the school: May 11 **Jose Limon** premiere called "Scherzo" composed for the younger members of his company and students, "Labyrinth," a musical work for instruments and voices by Henry Brant, and **Doris Humphrey's** "Passacaglia and Fugue in C Minor" with Limon and **Lucy Venable** in the leading roles. On May 12 Indian dancer **Shanta Rao** performed, and on May 18, student compositions from **Louis Horst's** classes, Dance Etude from **Yuriko's** classes and 2 works by **Ellida Kaufman** Juilliard choreography major.

The King-Coit School launched its spring season May 1st with the medieval Romance "Aucassin and Nicolete."

WEDDING BELLS

Hubert Blad of The "King and I," married **Hilda Wagner** of the same cast on April 17 during the company's Chicago engagement . . . On the same day Dancer **Jane Nygood** and pianist Abram Plum were married at the New York Academy in Carnegie Hall.

IN THE COLLEGES

Margaret H'Doubler, who retired last June from her post as Dance Dir. at the U. of Wisc., has twice returned to the campus to conduct special classes. Over the past year her activities have taken her to the U. of Ill., Wayne Univ., Texas and Okla., 3 colleges in Mass, to Barnard and the U. of Mich . . . **Janice Stille** will direct dance activities in the Vassar Coll. Phys. Ed. Dept. next year . . . **Jean Erdman** and Alan Hovhannes collaborated on "Otherman," a ballet written by William Saroyan, and danced by students at Bard Coll. May 14 & 15 . . . The U. of Arkansas Orchesis modern dance group gave their spring recital Mar. 24 & 25, in the U's Fine Arts Center. The group, directed by **Mildred M. Barnhart,** has also performed in Fort Smith and on TV in Little Rock.

AROUND THE COUNTRY

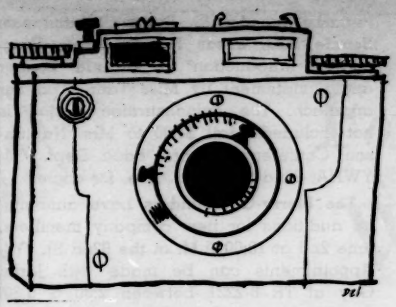
James Jamieson starts rehearsals in May for the dance episodes in the various productions of the Kansas City Light Opera Company for which he is this season's choreographer. Jamieson has gathered a large corps of dancers from New York, Chicago and Kansas City. The season opens with "Naughty Marietta" to be followed by "Me and Juliet," "Babes in Toyland," "Guys and Dolls," "Bittersweet," "Finian's Rainbow," a Cole Porter Festival, "Brigadoon," "Wonderful Town," and "South Pacific." The dancers signed up are **Etta Buro, Ginger Ebert, Nina Gallagher, Pat Klekovitch, Anya Lee, Dolores Lipinski, Marcia Mann, Marcia Olson, Halcyone Perlman, Patricia Richards, Patty Schmidt, Alva Trout, Jane Waller, Carol Weirauch, Joseph Edwards, Edward Kerrigan, Ronnie Lewis, Edward Mann, Al Mueller, Jack Moore, and David Russow.** Don Weissmuller stages musical numbers.

Pearl Lang & Co. will share with the Juilliard Orchestra the June 4 program at Constitution Hall in Washington, D.C. when they do Miss Lang's "Rites."

Highlighting the annual performance on June 12 of **Marian** and **Illaria Ladre's Ballet Academy,** at the Moore Theatre in Seattle, will be the premiere of Dance Symphony, with an especially commissioned score by John Cowell.

Audrey Estey has choreographed "Cinderella" for the Princeton Ballet Society spring show May 27th & 28th at the McCarter Theatre, a community project with over 150 young dancers participating . . . . . A Yugoslav Folk Festival was held May 13 at Sargent Coll, Mass. under the direction of **Eddy Nadel** and sponsored by the UN Council of Harvard and the Harvard Folk Dance Society . . . The Ballet Guild Company of Phila. presented 2 ballets by Antony Tudor at Convention Hall on May 13. "Offenbach in the Underworld" featured Japanese dancer **Nobuwa.**

The southern Ballet (**Corry** and **Conrad,** Dir.) ended its 1954-55 season after an out-of-town performance in Washington Ga. Apr. 22 . . . **Roland Guerard & Frances Putnam** presented "Ballet Fantasy" in the Cullen Auditorium of the Univ. of Houston on Apr. 29 . . . St. Louis' 4 year old resident ballet company, "Dance Concertante," performed in May 15 in a program which featured **Laverne Meyering, Betty McRoberts, Stanley Herbertt,** and **Michael Simms** . . . The Detroit Institute of Musical Art presented The Lemanis-Tillak Ballet on May 21 in a program choreographed by **Osvalds Lemanis,** formerly with the Latvian State Opera Ballet. Featured



CAMERA FANS

Have you started your picture-taking for the exciting DANCE Magazine and Fred Astaire Dance Photography Contest?

The competition announced in our May issue offers real opportunities for photography fun, and a chance for you to discover or develop a talent for taking pictures of an ideal camera subject — the dance. You may easily be one of the three to win a North American Airlines flight to either Hollywood or New York. And you may have the pleasure of seeing your work in the pages of DANCE Magazine.

Not only is the dance perfect material, but the range is enormous. There is the glamour of the ballet, the drama of the modern dance, the classic grace of the waltz, the excitement of the Mambo, the friendly warmth of square dancing, the electricity of musical comedy and tap routines, the exoticism of ethnic dance, the human interest in rehearsals and classroom work.

What kind of dance subject you photograph is up to you. The contest judges are looking only for stimulating new pictures — in line with DANCE Magazine's pioneering efforts to encourage the development of the art of dance photography.

Again we emphasize that the competition is open to both amateur and professional photographers. Technique is important — but more decisive is the ability to translate onto film a sensitivity for the subject, an "eye" for the exact highlight moment or an exciting line or pattern.

If you missed the contest announcement, send us a stamped self-addressed envelope and we will gladly mail you entry blanks and a reprint of the rules. Or they are available at theatres exhibiting 20th Century-Fox's "Daddy Long Legs."

DANCE TEACHERS

. . . A photograph of your dance activities could be a prize-winner. Arrange "open house" hours at your studio for local camera fans and photo clubs. Be sure to let your newspapers know about the contest — and when you are scheduling classes, rehearsals or performances which are open to photographers.

dancers were **Betty Spencer, Evelyn Engeman, Darlene Del Zingerom, Milda Memenos, John Rodriguez** and **John McLain** . . . The Marin Ballet Assoc., established to give advanced ballet students of the Marin County, Calif. area performance experience, sponsors a June 26 program of 3 ballets choreographed by **Leona Norman** for a group of 18 dancers. The group will perform with the Marin Symphony Orchestra . . . **Evelyn LeMone** performed a Fiesta Dance with **Tedd Welsch** in the Pasadena Symphony Association March production of "Pepito's Golden Flower."

Eva Lorraine's Children's Ballet of L.A., now officially the California Ballet of Los Angeles, will perform 11 times with the L.A. Symphony Orchestra. 11 year old **Virginia Adams** is leading ballerina of the company . . . The Jewish Folk Dance Institute held its second annual meeting May 20, 21 & 22 at the Camp for Living Judaism at Saratoga, Calif., under the direction of **Florence Freehof.**

In Dayton, Ohio, the **Schwartz School of Dance** presented "The Academy of Creative Arts Goes to the Beach" for its annual recital, Apr. 20-23 . . . **Irene Serata** of West Los Angeles presented her students in "Enchantment," a March of Dimes benefit ballet May 15 at the Santa Monica H. S. . . . **Gladys Hight**, Chicago, who presented an illustrated lecture on India Apr. 26, will present students in her own choreography to Schumann's "Carnival" on June 12 at the St. Alphonsia Theatre.

"Allegro Ensemble," a newly formed group of dancers from the **Allegro School of Ballet** in Chicago, are presently rehearsing the full length "Sylphides" for a preview performance July 18 for the American Red Cross. Allegro faculty members **Lorna Mossford** and **Alan Howard** performed the Nutcracker pas de deux at the Palmer House May 15.

The **Kiernan School of Ballet** in Trenton, N. J. will present one performance of "Giselle", June 18 with **Carol Haney** and **Kathleen Tobin** in the leads and **Francis Kiernan** directing and Dancing Albrecht . . . 25 dancers from the **American Ballet Academy** in Newark, N. J. gave 2 May performances featuring "Les Sylphides" at the Paper Mill Playhouse, Milburn.

California teachers **Mary Tiffany, Brownee Brown, Mildred Stover** and **Vera Lane** go to Hawaii on June 17 to teach for 6 weeks at the Panahou School in Honolulu . . . **Cora A. Miller**, head of the dance staff of the Okla. City YWCA, has created two additional dance classes to meet new interest: one for children and one for men and women.

ACTIVITIES IN N. Y. SCHOOLS

From the "Y": A printed record of the First Nat'l Conference on Creative Teaching of Dance to Children (see article on p. 44) is now available. It includes a verbatim report of the general meeting with remarks by **Lucile Brahms Nathanson, Bonnie Bird, Lucas Hoving, Doris Humphrey's** introduction to **Virginia Tanner** and a statement by Miss Tanner on her approach. The demonstration period is not included. Mail $1.00 to Mrs. Nathanson, Conference Record, Educ. Dept. YM-YWHA, 92nd St. & Lex. Ave. for copies.

The Merry-Go-Rounders have announced auditions for new company members, June 2nd at 10:00 A.M. at the 92nd St. "Y". Appointments can be made with Janet Gay at TR 6-2221 between 2:30 & 5:30.

DANCE Magazine Editor, **Lydia Joel** was a guest of honor at a symposium on dance, held May 19 by the N.Y. Board of Educ. for the women chairmen of health education in the city's high schools.

To be presented on the H. S. of Performing Arts' June 1 & 2 performances at the 92nd St. "Y" are: **Nancy Lang's** "Out of the Morning," "Ballade," and "Musical Chairs;" "Bacchanale," choreographed by **Bella Malinka** and **Marion Scott** of the H.S. faculty; excerpts from "Les Sylphides" and "Prince Igor" staged by **Nina Popova** and "May Day" arranged by **Selma Jeanne Cohen** . . . **Julia Levien** presented students of the Isadora Duncan tradition at Carnegie Recital Hall, May 7.

In the Bronx, the Walton-Clinton Community Center will present **Eve Gentry** and her Teen Dancers, and **Odette Blum's** adult Community Center class in a joint program June 4 . . . **Ruth Skaller** presents her students in new choreographic versions of Brahms' Valse Cycles and Hershey Kay's "Cakewalk" on June 4 at P.S. 20 in Flushing, L. I. . . . **Galina Deinitzin's** students will perform at the B'lyn Academy of Music, June 5.

Laramie Hitchings of Yonkers, N. Y., 17 year old **Steffi Nossen** student, is this year's winner of the Steffi Nossen Scholarship which she will use to study with Hanya Holm this summer at Colo. Coll.

Lea and Gia Wallace of the Village Dance and Puppet Center presented their 7th annual Students' Recital of dance, drama and puppetry, May 21 & 22 on the theme "Early Americana."

. . . Former prize winners will entertain at this year's "Round-the-World-Festival" Junior Talent Competition at Labor Temple, 242 East 14th St., N.Y.C. on May 26.

CHICAGO NEWS

There is a refreshing new choreographer on the Chicago scene. He is **Dom Orejudos** and his first ballet was presented on April 23 by the workshop group of the Ellis-DuBoulay school on a program sponsored by Frieda Cogswell of Park Ridge. His ballet, "August Witch" has an original libretto by the choreographer and is set to Beethoven music. The title role was danced with marked individuality by **Bonnie Black.** Other leading roles were done by **Vada Belshaw, Hy Sommers, Richard Natkowski** and the choreographer. The latter, who also designs costumes and composes music has inherent dramatic taste and imagination.

Some very promising talent was on view on April 24 when Ballet Guild presented its annual Young Artists of the Dance program. Leading schools contributed numbers, special features being a Waltz Suite to Reger music by the **Stone-Camryn Ballet**, the third act of "Coppelia" produced by the **Ellis-DuBoulay School** and "Games" (Debussy) by **Berenice Holmes.** A Spanish group by **Elisa Stigler** and a primitive suite by **June Rold** students were among the colorful highlights. Participating in the success were pupils of **Frieda Cogswell, Adele Artinian, Mary Vandas, Mildred Minuth, Loretto Rozak, Charles Bockman** and **Marion Cole.**

Names of some of the talented young people we would like to record — (so we can shout "I told you so" some years hence) are (alphabetically): **Barbara Beck, Vada Belshaw, Bonnie Black, Ronna Edelcup, Ellen Gimpel, Jean Hackbarth, Dolores Hernandez, Linda Jones, Sharon Konishi, Jean Kulak, Marianne Kumar, Llynne Kuper, Dolores Lipinski, Judy Meyer, Alfred Mueller, Gildo di Nuncio, Cynthia Rhodes, Karen Rose.**

Eugene Loring was touring in this vicinity and spent several days in Chicago. With a group of 12 dancers he was giving lecture-demonstrations on the technical bases and theatrical possibilities of ballet, modern and ethnic dance. We caught a performance in River Forest, Ill. on April 27. As expected of a man of Loring's talents and background, the presentation was terrific.

Ballet Guild's April program included a new ballet with choreography by **Romola James.** It was set to Prokofieff music and titled "Elegy — to the Individual." The eminently danceable idea was carried out successfully by the choreography. Unhappily, the exigencies of production made the necessary blackouts impossible to effect, and frequent curtain drawing marred the continuity of the work. But the work has the earmarks of a distinguished effort and should be seen again. **Mary Ann Crawford, Joe Kaminski, Lloyd Tygett, Rosemary Kitko, Violetta Karosas** and **Bob Boehn** danced the ballet smoothly and with evident understanding.

Northwestern University's Orchesis, directed by **Delta Bannister**, was scheduled to give a concert on May 19. Dance Council's Choreographers Group were to be guest artists.

When Ballet Theatre dances 6 performances here beginning June 20th, **Rosella Hightower** will share stardom with **Nora Kaye, Igor Youskevitch** and **John Krisa. Alicia Alonso** will have gone back to head her company in Cuba.

Jerome Andrews, once of this town, writes from Paris that he is giving a con-

(*continued on page* 89)

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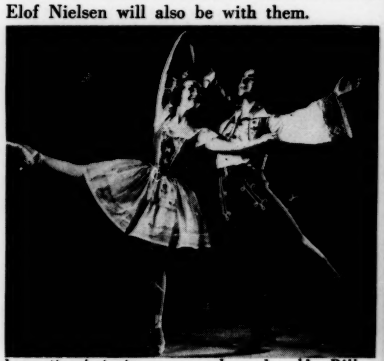
VISITORS FROM DENMARK

The Royal Danish Ballet, a company with a 200 year-old unbroken tradition, was almost unknown until it started to invite European and English dance critics to its festivals several years ago. Since then its name has become internationally famous. American impresarios have even travelled to Denmark to consider the possibility of importing the company to the U.S. But, afraid that the delicate 19th century style, the romantic ballets and the stylized miming might not be "box-office" away from their lovely Copenhagen setting, they have, so far, procrastinated.

Now dauntless Ted Shawn has stepped in to "jump the gun" by importing ten of the company's leading dancers to appear in excerpts from Bononville, and other Danish and classic ballets, at Jacob's Pillow this summer from July 6-16. There is a possibility that the group will appear again later in the season after its July 21 engagement at Lewisohn Stadium. It is also likely that Erik Bruhn will dance with his Danish colleagues during their second week at the Pillow.

Three of the ten dancers to come over are pictured below, the other seven are: Mette Mollerup, Viveka Segerskov, Kirsten Petersen, Mona Vangsaae, Stanley Williams, Fleming Flindt and Frank Schaufus. Pianist-Conductor Elof Nielsen will also be with them.



Inge Sand (who appeared at Jacob's Pillow last summer) and Fredbjornsson as they appear in "Coppelia."

Kisten Ralov as Aurora in "Sleeping Beauty."

DANCE IN THE MOVIES

By ARTHUR KNIGHT

In "Daddy Long Legs" Leslie Caron does "a slightly tongue-in-cheek . . . classic Papillons."

Like Paderewski, Fred Astaire keeps coming back for one more "final appearance" every few years. And each time he does, he impresses all over again with the precision of his technique, the casual elegance of his every gesture, his marvelously buoyant personality and brimming vitality. Time, may have added a line or two about the eyes; the suggestion of a sag beneath the chin, but his step retains all the elasticity of youth and his touch remains feathery light. There is an economy to his movements, a perfect coordination that makes even so simple an act as picking up a hat a gesture of breath-taking grace. Douglas Fairbanks, that fabulous balletic acrobat, once had the same quality, the ability to transform the most ordinary movement into a kind of visual poetry. Like Fairbanks, Astaire never simply walks across a room. He glides or springs, bounds or bounces. Like Fairbanks too, Astaire never really acts. Each gesture, each expression is like a movement from a dance not yet fully realized. Perhaps this is the reason why Astaire can — and always could — slip easily into a musical number right in the middle of a straight scene without resorting to the conventional song cue. He always seems poised for dancing, just waiting for the music to begin.

No doubt about it, Astaire is still the screen's most accomplished, most ingratiating song and dance man. And *Daddy Long Legs* (20th Cent.-Fox) proves to be one of his best films in ages. For one thing, Phoebe and Harry Ephron have carefully tailored its spun-sugar little story to match both Astaire's talents and predilections. As a gay, amorous, jazz-loving millionaire, he can beat the drums, sing a love song or swing into *The Sluefoot* without really stepping out of character. And Johnny Mercer has provided not only a good half-dozen of eminently danceable tunes but, in *Something's Got to Give*, has also come up with just the kind of drag-tempoed, smartly-worded lyric ballad that Astaire does best. Astaire himself, as usual, devised his own dances (including hilarious parodies of a Texas millionaire and an international playboy), while the film's two scintillating ballets were concocted by the versatile and prolific Roland Petit.

But producer Darryl Zanuck's real masterstroke was to team Astaire this time with so lithe and accomplished a dancer as Leslie Caron. Never before has Astaire had a co-star who could not merely keep step with him but actually challenge him into more intricate and complex dance patterns — as in the brilliantly imagined *Guardian Angel* ballet and their gaily choreographed whirl through the New York night-clubs. No less exciting is their rendition of *The Sluefoot*, even though it seems to hark back to that earlier era in musicals when no picture was complete without some brand-new novelty dance (a *Piccolino*, a *Carioca*, or even a *Varsity Drag*) spelled out first in song, then vigorously demonstrated. An exhilarating combination of a loose tap and some of the more refined aspects of the current "rock 'n' roll" craze, *The Sluefoot* also contains more than a suggestion of the old Maxixe. Smartly routined, crisply performed by a large and youthful chorus (the setting is a college prom), the piece doesn't reach its real climax until Astaire and Caron command the floor with a virtuoso exhibition of whirls, high kicks and spirited jitterbugging.

For the inevitable "dream ballet" — a prolonged sequence in which the orphaned Miss Caron seeks out her benefactor first backstage at the Paris Opera, then in a disreputable dive in Hong Kong and finally amongst the giddy street throngs of a Mardi Gras in Rio — Roland Petit has created, to an adroit Alex North score, a slightly tongue-in-cheek version of a classic *Papillons* (with music frankly redolent of Ravel's *Valse*), a torrid cooch number for the Hong Kong honky-tonk and, for the Rio interlude, a swirling, fevered modern dance in his more customary idiom. Miss Caron carries all of this almost as a solo, although there are indications that portions were eliminated from the final release print. Astaire's own contribution here is infinitesimal; while Liliane Montevecchi, one of the better dancers from Petit's Ballets de Paris company, is seen seated at a table with Astaire in several close-ups but never, never joins the dance. No matter — it's still a high-point in the picture, opulently yet tastefully and imaginatively designed and costumed, handsomely colored and excitingly performed. Altogether, *Daddy Long Legs* would seem to be the answer to a dance lover's dream. Especially if the dreamer is at all partial to the talents of Leslie Caron, Fred Astaire and M. Petit.

As to Miss Montevecchi, she fares a good deal better in M-G-M's *Moonfleet*, an ideal warm-weather diversion dealing with a scurvy band of 18th century English pirates led by Stewart Granger. Montevecchi, after a bit of amorous by-play with the dashing star, gets down to her real business — a swirling, sweaty gypsy flamenco which she carries off in fine style (even to that lamentable nonsense of leaping on a table and kicking off the wine cups in all directions). . . . Also from M-G-M is *Love Me or Leave Me*, a film biography of the rise of Ruth Etting from the gang-ridden night-clubs of Chicago during the late Twenties. Miss Etting (like Doris Day, who plays the role) is more a singer than a dancer; but the film includes several intimate floor-show routines and a flavorsome Ziegfeld production number to the tune of Irving Berlin's *Shaking the Blues Away*. Each of these interludes achieves a striking degree of verisimilitude by the simple expedient of always looking more like a floor-show or stage dance than the high spot of a Hollywood musical extravaganza. Both costumes and routines neatly sustain the sense of period established throughout the film.

Liliane Montevecchi does "a swirling, sweaty gypsy flamenco" in MGM's "Moonfleet."

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June 5, 6 & 7 — **Dance Associates**
Master Institute Theatre; 8:40 p.m.

June 9 — **Maria Fenton**
Ethnic Dance Program
Carnegie Recital Hall; 8:30 p.m.

June 17 — **Ethel Butler & Co.**
Carnegie Recital Hall; 8:30 p.m.

June 26 — **Junior Ballet of Seattle**
Dorothy Fisher, Dir.
92nd St. YM-YWHA; 8:40 p.m.

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June 16-June18	Lausanne, Switzerland
June 20-June 22	Zurich, Switzerland
June 24-June 26	Stuttgart, Germany
June 29-July 3	Amsterdam, Holland

• • •

Galina Ulanova and Yuri Idanov as they appear in a pas de deux in the full-length "Sovcolor" version of "Romeo and Juliet" (Lavroski-Prokoffiev.) The film was premiered at the Cannes Film Festival this spring *(see p. 90)* *and will make its first U.S. appearance at N.Y.'s Stanley Theatre in early June.*

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LOOKING AT TELEVISION

WITH ANN BARZEL

This month on television was rather enjoyable, if you're the kind who's easy to please. You laughed a little, sneered a little and relaxed a lot as routines fitted snugly into set patterns.

Notable events were the appearances of Alicia Alonso and Valerie Bettis. Miss Alonso was a guest on the Steve Allen Show (NBC) on April 25. She gave the public a rubber-stamp idea of a toe-dancer as she quivered through the *Dying Swan*. The *Dying Swan* is not a great dance. It was a vehicle to exploit the particular quality of Anna Pavlova and other dancers should leave it alone. Nothing of Alonso's technical brilliance or dramatic range came through as she did lovely, but interminable bourrées in a balustraded setting.

There is something other-worldly about a ballerina that makes strong men flinch. Steve Allen can keep his humor and equilibrium in any situation — from a septuagenarian stripping down to shorts to show his biceps and setting-up exercises, to a sponsor's product balking during the commercial — but our boy was visibly thrown by the little lady he obviously felt was from an unfamiliar world. Allen introduced Alonso with some banalities about her appearance on This Is Your Life — as if that was her most important accomplishment. At the conclusion of the dance he towered above little Alicia and bumbled the usual questions about how old she was when she started to dance and came back to the This Is Your Life program. Alonso answered brightly and tried to lead him out of the quicksands but he was stuck and it all finished pretty lamely.

On April 29th Steve Allen did much better with Valerie Bettis. First of all they both sat down and talked heartily like people of the same planet. Miss Bettis very evidently had something definite she wanted to say about the creation of a dance and she guided the conversation expertly. She is a very articulate artist, and in telling her choreographic intentions made her dance meaningful. The dance, *The Golden Round*, based on Lady Macbeth, was being given a preview before its presentation on the American Dance Festival. It had the big, vital movements that characterize Miss Bettis' style and the TV presentation in an atmosphere of gloomy stone halls was a help. Almost as interesting as the dance was Miss Bettis' demeanor during the interviews (before and aft). She was completely the dancer, her sensitive, articulate body as expressive as her words.

The best dance of the month was again that romantic number which Bambi Linn and Rod Alexander can fit into any situation — with a bit of invention in its rearrangement. On May 7th, danced at the edge of a desert in lush colors, it was the freshest part of the *Desert Song*. The dance carried the plot a bit as the two dancers represented the two leading characters — only the latter should have looked half so attractive as they sang.

Desert Song also included Viola Essen in the role of the native girl, Azuri. This role has lured many a good dancer to a pitfall. The lines and situation are ridiculous and the dancer inevitably looks silly as she pigeon-Englishes her piece in exotic makeup. Miss Essen was no exception. The pseudo-oriental dances which the operetta calls for were no fit medium for the talents I believe are Viola Essen's. I am not blaming choreographer Rod Alexander for resorting to a style once standard "orgy" or "victory" in the Fokine and Mordkin works of the decade before the 20s. What else could he do to popular music in a North African setting?

Felisa Conde too had some moments in *Desert Song*. Her chore was to arrange a quasi-Spanish dance to *My Little Castagnettes*. She managed to set some interesting steps and patterns for a group of girls, and led the dance with fine style.

Another spot of dance in color was the Square Dance Festival from Oklahoma City, televised on April 23. The dances were colorful even for non-color sets.

Dance has a regional flavor even in the ensembles of the variety shows. New York dance groups are sleeker, more sophisticated. Dances originating on the West Coast lean to flamboyant movement. A case in point is the May 1st Comedy Hour which came from Las Vegas. Dance director Hal Belfer devised several effective numbers. Dickie Lerner's air turns and pirouettes were framed by a bevy of girls jazzing it up to *Alexander's Ragtime Band*.

Tony Charmoli has returned to Your Hit Parade. The pleasant dance episode on that has been the Richard Hudnut commercial, danced charmingly by Charmoli's original trio of girls — that is, original for this season as there are three new dancers in recent weeks — nice, but I was very fond of the old friends.

This month's challenge to the Hit Parade choreographer's ingenuity has been *Dance With Me Henry*, a stupid ditty set to a grating tune. That word *dance* inspired several dancing-school settings — a ballroom class with girls in embroidery dresses and low-waisted sashes, a ballet class with bar and rosin box. There was a flash of wit when the dancers illustrated 'rocking and rolling' with classic sissonnes and pirouettes as Giselle MacKenzie in out-size toe-shoes with big bows begged Henry for a pas de deux, (May 7).

I Love Lucy repeated its kinescoped ballet school episode on April 18 and convulsed America with its misconceptions.

In the theatre it is important to have a distinctive style. The June Taylor Dancers have that and it makes them an easy target for lampooning. On April 12th the Herbert Ross Dancers scored a couple of guffaws at the expense of the unison line and the camera swinging aloft for those angle shots.

The take-offs are good, but much funnier was the quizzical expression on Jack Benny's face when the real June Taylor Dancers, guests on his May 1st show, went into their horizontal shenanigans.

Carol Haney made another steam-heated appearance on Toast of the Town, April 24th. The two boys who danced every step of the way with her were curiously left anonymous. Unfair!

For months I have heard of Don Liberto's excellencies on the daily Robert Q. Lewis Show. But this mid-day schedule is not for the working-girl. Every once in a while we take time off to try to catch him and that is always the day he is not dancing. At last on April 29th we saw him. He did a number to *Wake Up and Live* and it had the exhilaration of easy grace in its unaffected adaptation of ballet vocabulary to tap dancing.

Ray Malone, whose tap dancing used to be on view nightly, was seen for some lively moments on the Martin and Lewis show on May 9.

Chance of a Lifetime. an audience-chooses-a-winner show, is usually stuffed with singers who are so alike one wonders what is the basis for choice. On May 6th the show included an appealing young team that had plenty to offer even if the audience pushed the decibel counter up higher for a torch-singer. The pair, Floyd and Marianne, did a tango and an acrobatic ballroom number to the *Moulin Rouge Song*. The presentation and routines were naive and the girl's dresses lacked the chic associated with ballroom exhibition work, but their faults are those of beginners. The dancers are young, fresh, engaging. Most important the girl is a natural, good dancer and the boy is strong. They should be heard from again.

One boy being heard from again is Ray Bolger. His show is on film and episodes are being repeated. As long as it is Bolger they can repeat it in my living-room. *THE END*

REVIEWS

BY DORIS HERING

Fred Fehl

Alicia Alonso and John Kriza in the light-hearted "La Fille Mal Gardee."

The Ballet Theatre
April 12 through May 1, 1955
Metropolitan Opera House

The Ballet Theatre Fifteenth Anniversary season was a triumph of programming, performing, and repertoire. Naturally, in a season punctuated with guest stars and hastily restaged works there were bound to be occasional lacunae. Yet one cannot help but applaud the Ballet Theatre management for making a prodigal and in many ways audacious gesture — the kind of gesture that inevitably produces exciting theatre.

The greatest accomplishment was the return of Antony Tudor to restage five of his works — *Romeo and Juliet, Pillar of Fire, Jardin aux Lilas, Judgment of Paris* and *Gala Performance.*

When the strains of Schoenberg's "Verklaerte Nacht" began on opening night, and the curtain parted on Nora Kaye in the role that brought her stardom thirteen years ago, we felt a clutch of apprehension. Would *Pillar of Fire* still be as moving as then?

After that performance we had certain misgivings. For *Pillar of Fire* emerged too strong and bold. It had not yet acquired the feeling of tamped down emotion that makes the work so affecting. But the second performance a few days later found it beautifully in focus — with Nora Kaye and Antony Tudor performing with a quiet breeding rarely seen in dramatic ballets.

Lucia Chase in her original role as the Eldest Sister was the authoritative actress she has always been, with this time a shade more mellowness. Annabelle Lyon, a guest artist in her original role of the Youngest Sister, also seemed more mellow. Her conception contrasted markedly with Barbara Lloyd's tearing malice in the same part.

The only one of the original performers in the Tudor ballets who seemed to have lost the key to Tudor's romanticism was guest artist, Hugh Laing. His Young Man from the House Opposite in *Pillar of Fire* seemed remote, as though he were dancing out of movement memory, rather than experiencing the part anew.

If *Pillar of Fire* is difficult to recapture, *Jardin aux Lilas* is even more so. For its fluid groupings, its dartings and half-gestures, inhabit the sensory realm of poetry. The performance that we saw shimmered with brooding tension. There were two especially effective cast innovations — Job Sanders as the husband-to-be and Lupe Serrano as the rejected woman in his past.

Lupe Serrano is rapidly stepping into the wonderful Ballet Theatre tradition of classic-dramatic ballerinas. Her "other woman" in *Jardin aux Lilas* had a passion and elegance that complemented and re-inforced Mr. Sanders' muted mime.

Miss Serrano was also touching and believable in the artificial role of the lady warrior in William Dollar's *Combat.* Her classic dancing (with its powerfully suspended jetés) in *Les Sylphides* was pure and modest. Her Myrtha in *Giselle* (with its steely arabesques and trilling bourrées) was commanding without having the implacability that too often seeps into this role. But perhaps the loveliest surprise of all was Lupe Serrano's *Nutcracker Pas de Deux* with Erik Bruhn. For Miss Serrano has an open, reposeful quality in the upper back and arms that makes her dancing in a pas de deux seem especially tender.

It would be interesting to see Miss Serrano as Juliet in Tudor's *Romeo and Juliet.* Of the Tudor works, this one fared least well in revival. One of the prime reasons is that Alicia Markova and Nora Kaye are not ideal Juliets. Miss Markova's careful stylization produced a concept of Juliet, rather than the breathless immediacy inherent in the role. And Miss Kaye has matured beyond it.

Romeo and Juliet is more theatrical than most of Tudor's works — more dependent upon stage mechanics. And so it needs the polish of ample rehearsal.

One of the delightful "bonuses" of the season was a revival of Tudor's *Judgment of Paris* with its original cast consisting of Viola Essen, Agnes De Mille, and Lucia Chase as three ladies of the evening, and Hugh Laing and Tudor as a waiter and restaurant patron. *Judgment of Paris* is the only Tudor ballet that might be called non-British in its lack of restraint. Agnes De Mille had a fine bawdy time as Venus, the long haired prostitute playing with two suggestive-looking hoops. There was an overtone of sweetness in Lucia Chase's witty portrayal of her slightly pathetic companion, too stiff to fall into a split and entice the gentleman, too gallant to give up without a flirtatious flick of her feather boa.

Miss Chase's returns to the stage are always cause for rejoicing. It's too bad that her managerial duties prevent her from performing steadily, for she can set a fine example for the younger members of the company.

With Tudor on hand to restage it, and with a well nigh perfect cast headed by Nora Kaye, Sonia Arova, Barbara Lloyd, Job Sanders, and Scott Douglas, *Gala Performance* was restored to its rightful position as a keen commentary on ballet mannerisms. Let us hope that Tudor will soon add *Undertow* and *Dark Elegies* to the list of Ballet Theatre revivals and that he will assume his logical position as Artistic Director of the company where he belongs.

The Ballet Theatre's one premiere, *The Sphinx,* was by no means auspicious. Based upon the encounter of Oedipus and the riddle-asking lady, the ballet, choreographed by David Lichine, had the acrobatic audacity of a circus turn, without the esthetic honesty of the circus. Christian Berard's setting was dominated by a pair of red exercise tables upon which Nora Kaye serpented dutifully while John Kriza pirouetted before her. After a conflict that was nasty, rather than heroic, Kriza ambled off, leaving Miss Kaye hanging by one knee from a rope ladder.

Not all of The Ballet Theatre's novelties were so negative. The revival of Agnes De Mille's *Three Virgins and a Devil* with Miss De Mille, Lucia Chase, and Annabelle Lyon as the three eager medieval ladies and Yurek Lazowsky as the wily devil, was a bit of dance humor that deserves a place in the permanent repertoire.

With a loving hand and a high heart, Anton Dolin revived his *Pas de Quatre* for Nora Kaye, Sonia Arova, and guest artists, Annabelle Lyon and Alicia Markova.

(*continued on page* 56)

dance MAGAZINE

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on the cover . . .

Gwen Verdon had been dancing in theatre and film choruses for about 11 years when she became a star "overnight" in last season's "Can Can."

Still more acclaim comes now as a result of the fabulous critical reception she has met in "Damn Yankees," in which she proves herself a beautifully trained dancer with a delightfully deft touch — our only objection is that she doesn't dance enough. Photo is by Gene Cook, copyright, 1955.

coming

In every issue of DANCE Magazine there are beautiful photos and exclusive "inside" articles and interviews which, according to our mail, give much pleasure to our readers.

But in July we bring you a coup which we think tops anything we've done before. This "sensational" picture story, with an introduction by John Martin, Dance Critic of The New York Times and captions by Editor Lydia Joel, is none other than the complete visual rendering of the rehearsals of Alicia Markova and Erik Bruhn in preparation for his first appearance as Albrecht opposite Markova's Giselle.

Artists, understandably, do not like to have anyone present when they are preparing their roles, for they never know what they will say or do during these sensitized, creative rehearsal periods. But, by very special arrangement, because they knew we would understand and never misinterpret, both Miss Markova and Mr. Bruhn permitted DANCE Magazine to send staff photographer Herb Flatow to make this unique record of ballet history in the making.

We are therefore privileged to bring to you a memorable portfolio of the rehearsals of Alicia Markova and Erik Bruhn, showing the most revered Giselle of our time passing on to one of the most highly gifted of premier danseurs of the younger generation, the thoughts, nuances and the tradition of "Giselle," a beloved treasure in the ballet repertoire.

DANCE ON BROADWAY:
Season '54-'55

BY LEO LERMAN

It all began, this season of '54-'55 with a big bore of a musical so awful that I can not remember its title, its composers, its conceptionists . . . I can not remember a single thing about it save that it was an evening of utter horror. Then along came that glamorous bore of a *Midsummer Night's Dream*. S. Hurok brought it all the way over from England. It was rather like brussels sprouts cooked in paillettes. On the asset side, it had the loveliness of Moira Shearer, several fanciful flights to-and-fro across the scenery-cluttered vastness of the Metropolitan Opera House's stage, the miming of Robert Helpmann. But of dance this *Midsummer Night's Dream* had only the attitudes, the posturings—not the magic. Helpmann and Ashton both worked on the choreography but neither of these inventive choreographers invented very much. The production as a whole suffered by being too heavily themed. Someone had an idea, a good one with which to spark the proceedings, doing the "Dream" as it might have been done in the plushiest Victorian heyday, but became too devoted to the gimmick. Despite moments of fragile beauty, as we have noted, this 'Dream' was stunning (in the verb sense of the word) to look at, and that's about all it was.

Then we had the George Abbott revival of *On Your Toes,* a Rogers and Hart show, which eighteen years previously had made dance and theatre history, for it was in this opera that George Balanchine demonstrated triumphantly that ballet on Broadway was not essentially toe-dancing nor shadow waltzes nor any other elaborate synthetic pastry-making baked up in the kitchens of Albertina Rasch. Audiences who saw *On Your Toes* in its original Broadway production saw a brilliant, gay, gregarious theatre piece chuck full of dance invention, so chuck full that dance directors and choreographers were nourished by it for years to come. Audiences who saw the 1954 revival of *On Your Toes,* didn't see what their predecessors had seen. The fabled parody of *Scheherazade* had lost its teeth, the new store-bought ones didn't even have the glow of genuine phoniness. *Slaughter on Tenth Avenue,* once as annihilating as machine gun fire, now had the impact of fizzle water from a water pistol. Strange to record, George Balanchine had choreographed this revival but apparently time had done a little dance misdirection on its own. Even mass American audiences, after eighteen years of 'serious' dance efforts, were no longer unsophisticated creatures who thought parody ballets were hilarious because they were hammy. Today you have to hold them with such high caliber spoofery as Danny Kaye's in *Knock on Wood* (but note how similar the Kaye parody ballet is in basic conception to the original Balanchine *Scheherazade* parody.) As we said, the first *On Your Toes* nourished theatre dance and movie dance for years. The pleasantest aspects of the revival were seeing Vera Zorina in great form (actually better than we've ever seen her) in some stunning Sharaff costumes, beautifully executed by Karinska. There was also some neat hoofing by Bobby Van, but he just wasn't the boy for the boy who had been Ray Bolger.

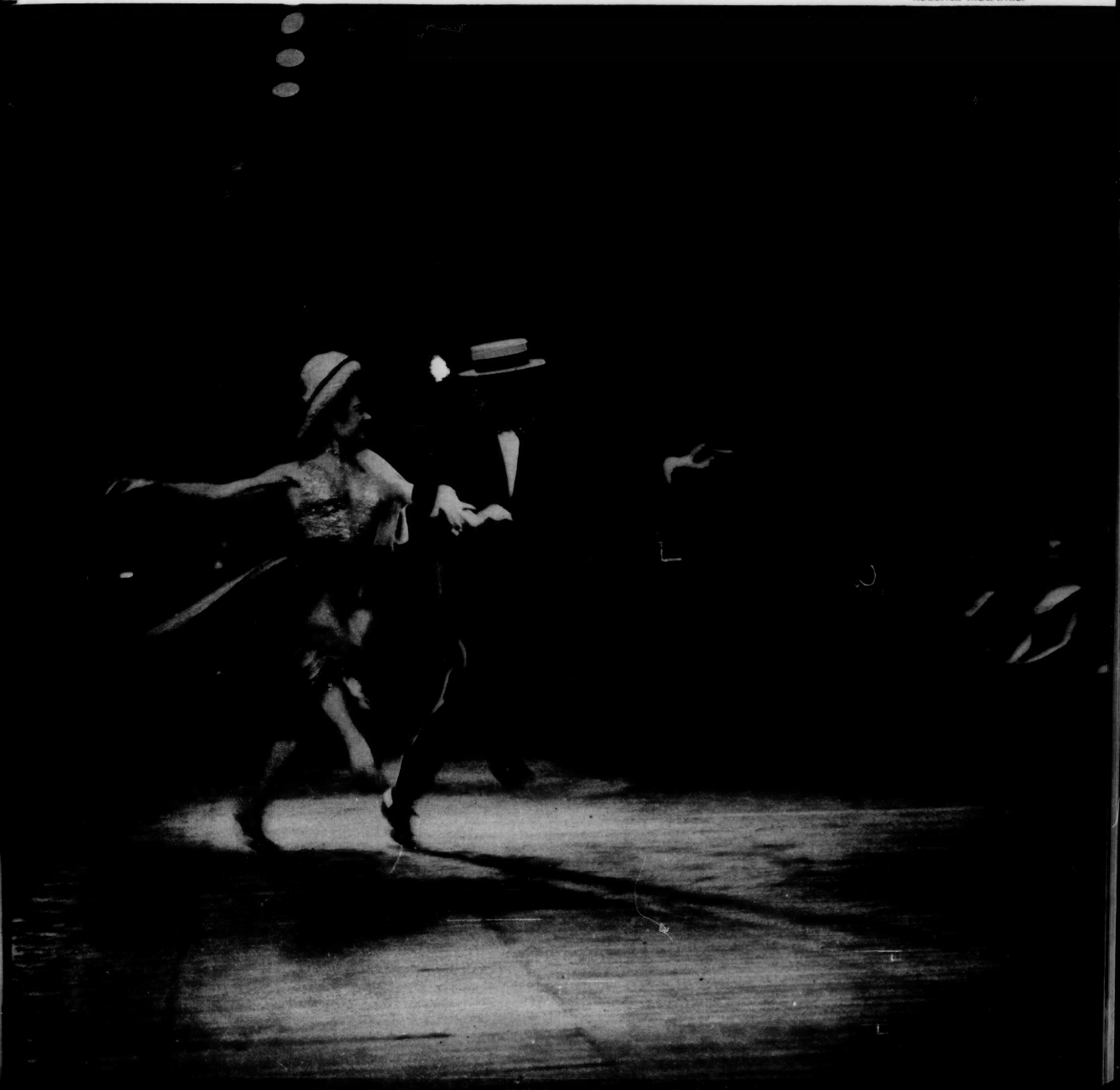
One of the nicest, cosiest, most heartwarming shows happened around this time: *The Boy Friend* (*see DANCE Magazine Jan. issue*). We are all out for this razzle-dazzle, boop-boop-a-dooper. We love it, every dowdy, whoopee moment of it. And the dances, superb recreations of '20s forms and fancies by John Heawood are miracles of verisimilitude. What brilliantly conceived fun, this 'Boy Friend' and what enchanting dance shenanigans by such artists as Julie Andrews, Stella Claire, Paulette Girard, Millicent Martin, Ann Wakefield, Dilys Lay, Ruth Altman, Lyn Connorty (flower-like girls, but strictly chromium-plated and 'modernistic,' with names as English as those of the Sadler's Wells corps de ballet.) The Heawood dances are not pastiche: they are the idiom of the '20s as it was once spoken, the argot of yesterday as it was once casually tossed away. The dances are never parody, never tongue-in-cheek. They are rowdy-de-dow dance recreations by a young man who couldn't possibly have indulged in the antics he now so friskily revivifies. Let's have more of John Heawood for he's one of the brightest of the 'new' choreographers . . .

In *Peter Pan* Jerome Robbins gave us the sprightliest American Indian number since Rose Marie romped through *Totem Tom Tom*. Robbins also

(*continued on page* 19)

Marge and Gower Champion are the nimble ones; Hiram Sherman peers from the left, the choral group gives rapt attention at right, in this secene from "Three for the Show" which Gower staged as well as choreographed.

Roderick MacArthur



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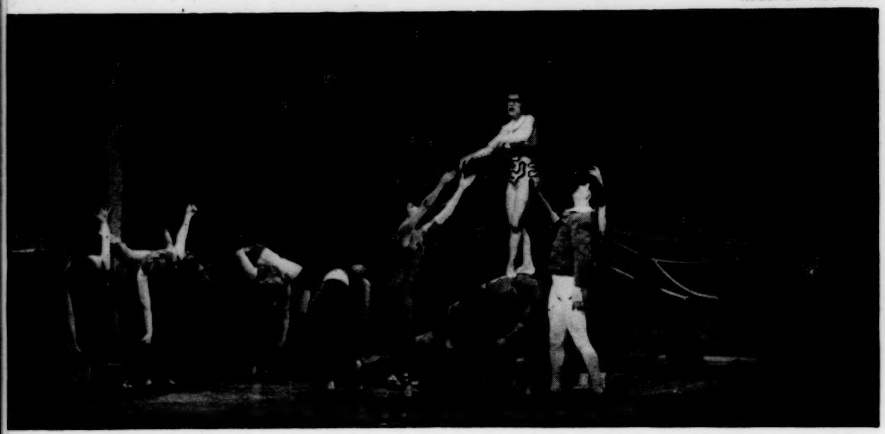
BROADWAY: '54-'55

Talbot

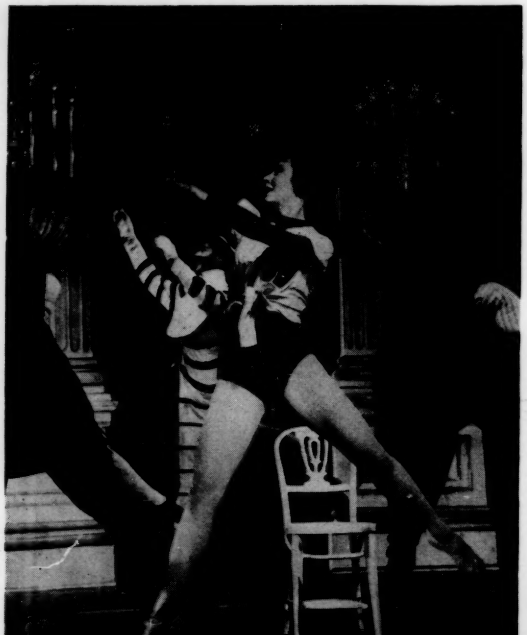
Roderick MacArthur



Above: A moment from "The Red Blues," choreo. by Eugene Loring, in which jazz is "frenetically mated with traditional Russian folk dance clichés." The other dance number in the show is considerably less inventive. Center: "Ankles Aweigh," a tired-business-man type show, choreo. by Tony Charmoli, was soundly whammed by the critics, including ours, and is nevertheless creating a sell-out audience which seems happy about it all. Left: Boris Runanin's hilarious version of "The Cage" is a highlight of "Phoenix '55." Nancy Walker, one of the "greatest acting, dancing comics since Marie Dressler" is aloft in this scene from the "ballet."

At right: Geoffrey Holder in "House of Flowers" as the Baron of the Cemetery, which, according to author Leo Lerman, is the "solo highspot of the entire Broadway dance season."

Zachary Freyman



Fred Fehl Photos

On this page: Gwen Verdon and some of the highly skilled dancers who appear in Bob Fosse's roguish choreography for "Damn Yankees," — "the best choreography for any American musical since "Pajama Game."

wove all kinds of spells both Barriesque and dunt esk (as Crazy Cat was wont to say) with Mary Martin, Cyril Ritchard, Kathy Nolan, Heller Halliday (most winsome), and Sondra Lee to lead the witchery. Robbins not only arranged the dances but also staged the whole show. He did it entrancingly, made it even more engaging than its star, Miss Martin, seemed able to dance it. Just a word about Sondra Lee: great.

Fanny is controversial, but in no political sense of the descriptive word. We disliked it intensely. People whose taste we respect adored it. The Tamiris dances (she took over from James Starbuck) are excessively Tamiris — clean, contemporary in atmosphere although somewhat keyed to the Marseilles background of the operetta. Tamiris always has a lot happening on her stage but she manages to evolve distinct characterizations, to elaborate bits of significant detail. Her work in *Fanny* does not seem especially inspired, nor even very fresh. She had a job to do. She is a dependable. She did her job dependably. She employs, as always, excellent dancers—even sets Pinza, William Tabbert and Florence Henderson to whirling and twirling. There is a *Wedding Dance*, danced with explicit grace by Charles Blackwell and the ensemble, and there is a huge production number, *Cesario's Party* (*Cirque Francais*) in which acrobats, a pony and its trainer, trained seals, living statues, clowns and an aerialist all are involved. The object, throughout *Fanny* is to make atmosphere, but the atmosphere is somehow more that of Hoboken than Marseilles. The Tamiris dances do have an artsy-craftsy, gift shoppee touch which diminishes the impact of Tamiris' sound craftsmanship.

We saw *House of Flowers* in Philadelphia, and that is when we viewed what George Balanchine had done for the Capote-Arlen musical. Then we saw *House of Flowers* on its opening night in New York, and that is when we viewed what Herbert Ross had done to what Balanchine had done, plus what he, himself, had done for the Arlen-Capote musical. The Balanchine choreography had almost nothing to do with the musical Capote and Arlen had conceived. Actually the Balanchine choreography had nothing to do with any musical anyone had conceived. The most serious defect in the Balanchine approach seemed to be his unrealistic notions of how best to bring out the brilliance and brio of some of our most talented Negro performers. It looked as though he had insisted on imposing his very personal, neo-classic style on them. Also what he gave us was very, very tired. Herbert Ross, working swiftly in a week or so, managed to give the show

(*over*)

Rothschild

Right: Mary Martin and friends in "Peter Pan," directed and choreographed by Jerome Robbins. Sondra Lee and other Indians had plenty of engaging dance activity in the musical version of the Barrie play.
Below: The unsuccessful revival of "On Your Toes," again choreographed by George Balanchine, put the spotlight on Vera Zorina, Bobby Van and Nicholas Orloff, the latter very funny in the role of a passé Russian ballet dancer. Pictured below: "Murder on Tenth Avenue."

Fred Fehl

Barrett Gallagher

BROADWAY: '54-'55

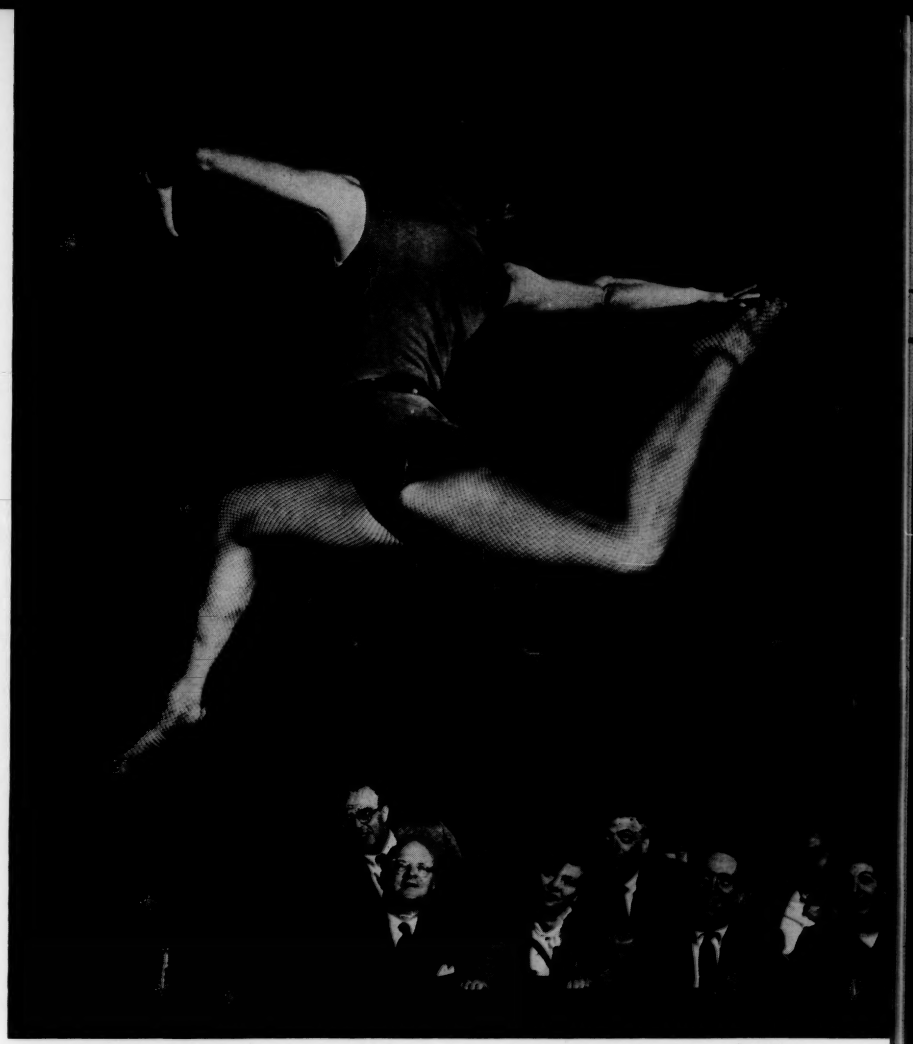
At left: Paul Draper, seen twice on Broadway this year, continues to please both layman and sophisticate as a third of the variety program called "All in One."
Below: Most of "Plain and Fancy," choreo. by Helen Tamiris, is in a pleasant bucolic mood suitable to the Amish, except for the scene in Lancaster, pictured, where the "big city" mood prevails — featuring Sara Aman and Daniel Nagrin.

a sort of Haitian zippiness, a carnival atmosphere, a touch of equivocation. The *House of Flowers* is not Ross' most brilliant job (nothing since *Caprichos* has been), but it certainly is the happiest aspect of the Arlen-Capote extravaganza. The dancers are superb, especially Geoffrey Holder in his *Baron of the Cemetery* number. This solo is definitely the solo highspot of the entire 'Dance on Broadway' season. Mr. Holder, himself, choreographed the Banda: perhaps Mr. Holder should have choreographed the whole show. Also notable: Alvin Ailey . . . but all of the dancers are wonderful. They are everything *House of Flowers* almost never is.

Silk Stockings has one exhilarating, very original, redeeming Eugene Loring number way at the end, just before the Act II finale. It also has one shaming, very, very embarrassing unoriginal Eugene Loring number towards the end of Act 1. The first is *The Red Blues*. The second is *Satin and Silk*. The first employs an American jazz-dance idiom hilariously and frenetically mates it with traditional Russian folk dance clichés: we have already indicated how we feel about the results. The second is more a job of staging than a matter of dance invention. It utilizes the talents of Gretchen Wyler. We felt during her cavortings that we were seeing our favorite librarian going hog wild at a stag smoker. For all we know pretty Miss Wyler may be the greatest of ladies, and we realize that she has to earn a living, but is this the only way? Then again, she has a part to project and the part is about a hammy little old girl, so maybe Miss Wyler is the Duse of the musical theatre and maybe we are wronging her. However, we still think that Nejla Ates, almost in the all-together in *Fanny*, and flexing her muscles in strict time to the broken-record Harold Rome score, *gives* more honestly. It is true that Mlle. Ates is "a Turkish import who swept onto the American night club scene with a dervish style dance that made her an overnight sensation." It is also true that Miss Wyler is strictly a native product, straight out of Bartlesville, Okla., *Guys and Dolls*, and the St. Louis Municipal Opera. And what's even more true right now is that both girls are having triumphs, so who are we to carp. It is only in *The Red Blues* that Loring affirms his right as one of our ranking choreographers, situated way up at the top along with Jerome Robbins, Michael Kidd, Hanya Holm, and Agnes de Mille.

The New Yorker review of *Plain and Fancy* was titled, "Quaint, Ain't." And that's precisely how we feel about the Amish hi-jinks. Tamiris really did do an Alice Foote MacDougal job on this one, but that is the atmosphere of the whole show. You can no more dislike

(*continued on page* 82)



Helen Tamiris auditions dancer Ina Hahn for "Plain and Fancy." Front row, left to right: Co-producer James W. Gardiner, Miss Tamiris, Co-Producers Richard Kollmar and Yvette Schumer. Back row: Musical Director Franz Allers, Director Morton Da Costa and Composer Albert Hague. Ina got the job.

Impact

explaining the down-to-earth attitude of a leading Broadway choreographer

HELEN TAMIRIS: plain and fancy

BY EMORY LEWIS

In 1927, a golden-haired, blue-eyed, strikingly lovely young girl made her concert debut as a modern dancer. Almost immediately she established herself as a force in American modern dance during a period that also engendered Martha Graham, Hanya Holm, Doris Humphrey and Charles Weidman.

The young girl, whose name was Helen Tamiris, demonstrated a very special quality. She had fire and a robust physicality in her dancing that enabled her to make immediate contact with large and diversified audiences.

Like most concert dancers, Helen Tamiris soon discovered that much prestige came her way, but no commensurate financial security. Yet she stuck to the concert pattern for eighteen years — until 1945. Then a whole new career began for her. Tamiris became one of the leading choreographers on Broadway.

Since that time, no other choreographer has created such a lengthy, impressive list of dance contributions to the commercial theatre, including her ballets in *Up in Central Park*, the revival of *Showboat*, *Annie Get Your Gun*, *Inside U.S.A.*, *Fanny*, and the new hit, *Plain and Fancy*.

How does Tamiris view two separate careers? Does she consider dance on Broadway as more than merely an "en-

Alfredo Valente

At left: Helen Tamiris and Daniel Nagrin as they appeared in "Liberty Song" in 1941. *Below: Members of the Tamiris Company in the "Walt Whitman Suite."*

tertainment commodity?" What does she think of the present state of modern dance?

These are, of course, not lightweight questions. They are matters often discussed in dance circles. And Helen Tamiris, among others, is keenly aware of the immense possibilities and the equally immense frustrations of creative dance in our time.

The other evening, in her handsome New York duplex with its huge rehearsal hall and graceful overhanging balcony, we discussed these questions over a plate of scrambled eggs she obligingly whipped up. The possessor of one of the most penetrating minds in the dance field, Tamiris did not deal in personalities but in ideas. She seemed, in her probing answers, to be assessing her own position.

"All dancers feel a deep need to be in the main stream," she began rather tentatively. "I think my whole career has been a history of breaking down the cultist fence around artists. I never fell for the insidious and false notion of art for art's sake. I am a worker, an artisan, a craftsman. I deplore cult thinking and the cult fringe of our society. When I functioned in the concert field, I always tried to reach the average person. I hated the idea of a small coterie of devotees."

The dancer-choreographer was struggling to express something important to her: "There is a deep hurt, a deep anger about modern dance. The modern field grew up around a few specific individuals, but the audiences did not grow in the way ballet audiences grew. The roots somehow were not planted deep enough. There is perhaps something in our way of life that does not nourish modern concert dance. It is not only an uphill creative problem, there is nothing in society that helps you along. It is complex."

"I spent 18 years of beg, borrow, or steal," she continued. "There was, and remains, no way for a concert dancer to earn a bare minimum. One can exist only by teaching, not by dancing. I taught constantly. To dance once a year to a cult borders on dilettantism. To me, the important thing is to work. To exist on a bare minimum — and I really mean bare — is inhuman. There comes a time when performance does not compensate for this. I did not have to turn to Broadway. But I got tired of listening to myself. How long can you be a missionary with nobody to listen?"

"Broadway is warm," she went on, excitedly. "There the feeling of not being isolated, so vital to any creative

HELEN TAMIRIS

Above: The Currier and Ives number from "Up in Central Park." Center: Daniel Nagrin, Miriam Pandor and Florence Lessing in Paramount's "Just For You" which featured Bing Crosby. Below: From the current Broadway season's "Fanny" for which Helen Tamiris was again called in to do last-minute "doctoring."

person. On Broadway, I am creating standards; I am part of the people. I don't pose this as a solution to anything, nor do I say anyone should follow me. Each finds his own path. But for me, there have been great satisfactions — even though the great hurt remains."

Tamiris approaches Broadway dance as a craft to be conquered. The difference between the concert field and Broadway? "There are obvious and basic differences. In the concert field, one creates because of a deep necessity to say something. If you don't have that, you don't belong in the field. The ideas initiate with you. In the Broadway theatre, that center is removed. So you contribute on another level — as a collaborator. It is a place where you use your taste, your knowledge of craft, your basic set of values based on the material emerging from the author's script. The exciting thing about the theatre is the collaboration. I don't think you should make a personal splash but rather keep within the framework of the script. Therefore, I have rejected many scripts because I felt the idea was wrong for me or lacking in dignity. You get married to a script, so you must be careful. You must serve its content."

As most everybody knows by now and as particularly evidenced on Broadway

(*continued on page* 68)

about the music and composers in The Ballet Theatre repertory

CONCERNING THE "OTHER NAME"

BY JAMES LYONS

One of Bruno Walter's New York Philharmonic programs this past season included Schönberg's *Verklarte Nacht*. After the concert, lingering in the lobby, I was amused to overhear a pair of pony-tailed young things discussing it with animated irreverence.

"Nothing like a good dose of music every now and then — I mean straight," quoth one.

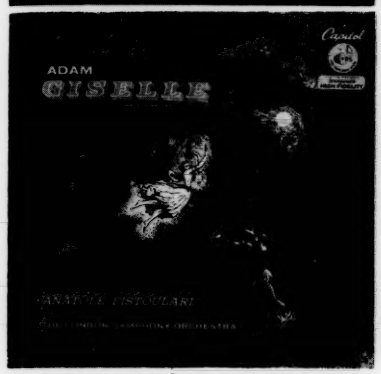
"Uh huh," said the other, "and I certainly was surprised to know about the other name of *Pillar of Fire*."

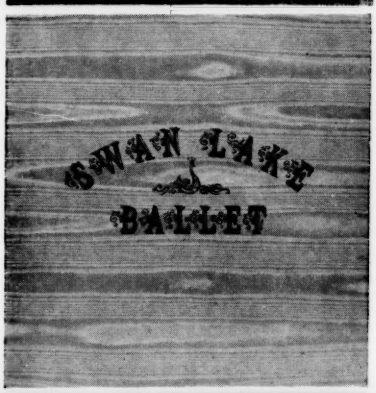
On sober reflection, that "other name" business didn't seem at all amusing. The truth of the matter is that balletomanes are frequently and unashamedly ignorant about music. For them a sizable percentage of the classical ballet scores perform no more vital a function than any Music-by-Muzak backdrop does, say, for a dinner date. But the fact remains that certain of the more dramatic works, and also a number of the strong abstract ones, are inextricably married to their music, and in all cases the relationship is more than casual. If ballet is an omnibus art, what price inattention to any of its aspects?

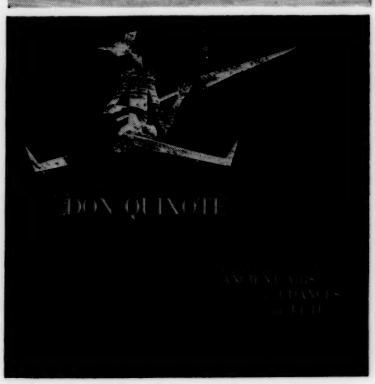
But the consumer, it must be said, is not altogether to be blamed for his amusical orientation. Taking music for granted is an endemic condition in ballet. If you doubt that it is imposed on the audiences, look at anyone's stack of credit-clogged souvenir books and find, if you can, any more specific information about what was doing in the pit than "Music by Fufoofnik" or some such inane line. *What* music by Fufoofnik? Is it not possible that someone might want to get more familiar with it, and thus sensitize himself more effectively to the choreographic realization? Then why not let on about the "other name" of a ballet — the actual title of the music?

The short of it is that a great many otherwise knowledgeable people in either ballet or music simply do not know; ballet music is a sort of *terra incognita* that no one seems to care much about. Let me cite two recent demonstrations of this unfortunate fact. 1) Several weeks ago the music section of a distinguished weekly journal carried, in anticipation of The Ballet Theatre season, an ostensibly complete listing of the ballet music that is available on records. Included were the ballet fragments from an arbitrarily few operas — perhaps these were out of place in the compilation but that is neither here nor there; I mention them only to show that there was no problem of space limitations. However, omitted altogether were fully fourteen ballets that were to be seen on the Metropolitan stage within a fortnight — nearly half of the Company's current repertory! And the music to every one of the fourteen is on records. Six of those omitted (*Peter and the Wolf, Theme and Variations, Mademoiselle Angot, Interplay, Le Combat* and *Bluebeard*) are so listed under their respective composers in the standard catalogues. The remaining eight omissions (*Aleko, Caprichos, Designs With Strings, Gala Performance, Jardin aux Lilas, Judgment of Paris, Romeo and Juliet* and *Three Virgins and a Devil*) have "other names" altogether — of which more directly.

2) The author of the aforementioned list is a musician. But ballet music is no less a "no man's land" to the dance authority. For instance, one of the more respectable record companies issued last month the first complete version of the original *Swan Lake* score, which is to say the one that was used for the Bolshoi (Moscow) première of 1877. But the elaborate program notes for this album, written by an eminent dance critic, are all about the musically and choreographically much revised Maryinsky (St. Petersburg) production of 1895. It is perfectly understandable that the annotator should have concerned himself with the Petipa revival, because virtually no data can be had on its ill-fated precursor. But no mention is made of this discrepancy and the consequence is that the music in this important recording is rarely where it is said to be in the notes. The original has about ten per cent more than the version annotated and the sequence of sections is rather consistently dissimilar. For example, the *Black Swan* pas de deux is identified in the notes as No. 24 on the records, but it is actually No. 5 because its more familiar place is not where it was in the score as composed. In all fairness to the critic, whose expert standing is not challenged, it may be that the record company itself interpolated the wrong







Above: From The Ballet Theatre musical repertory — "Capital of the World" and "The Combat;" and the complete "Giselle," both Capital recordings; Mercury's lavish package of the complete "Swan Lake," and, the Vanguard recording of "Ancient Airs and Dances for the Lute," source of the music for "Three Virgins and a Devil."

numbers (most of them are parenthetically enclosed). Still, he wrote an essay about a work that is not, strictly speaking, to be found on the records at all.

Without wading into the deep waters of dance philosophy, I submit that thousands of music lovers have gravitated to ballet through a desire to share in a choreographic concept of music that interests them. My acquaintance with balletgoers does not encourage me to believe that much curiosity exists in the opposite direction, except for those who have personal performance intentions. But perhaps the discography by Hope Sheridan that ran in several recent issues of this journal will have sent a few converts to their record stores. It would be absurd, of course, to claim that any audible conjury of a remembered dance-*and*-music experience could approximate the real thing. But there are always those balletically fallow months, off-season, when even a half loaf is preferable to starvation.

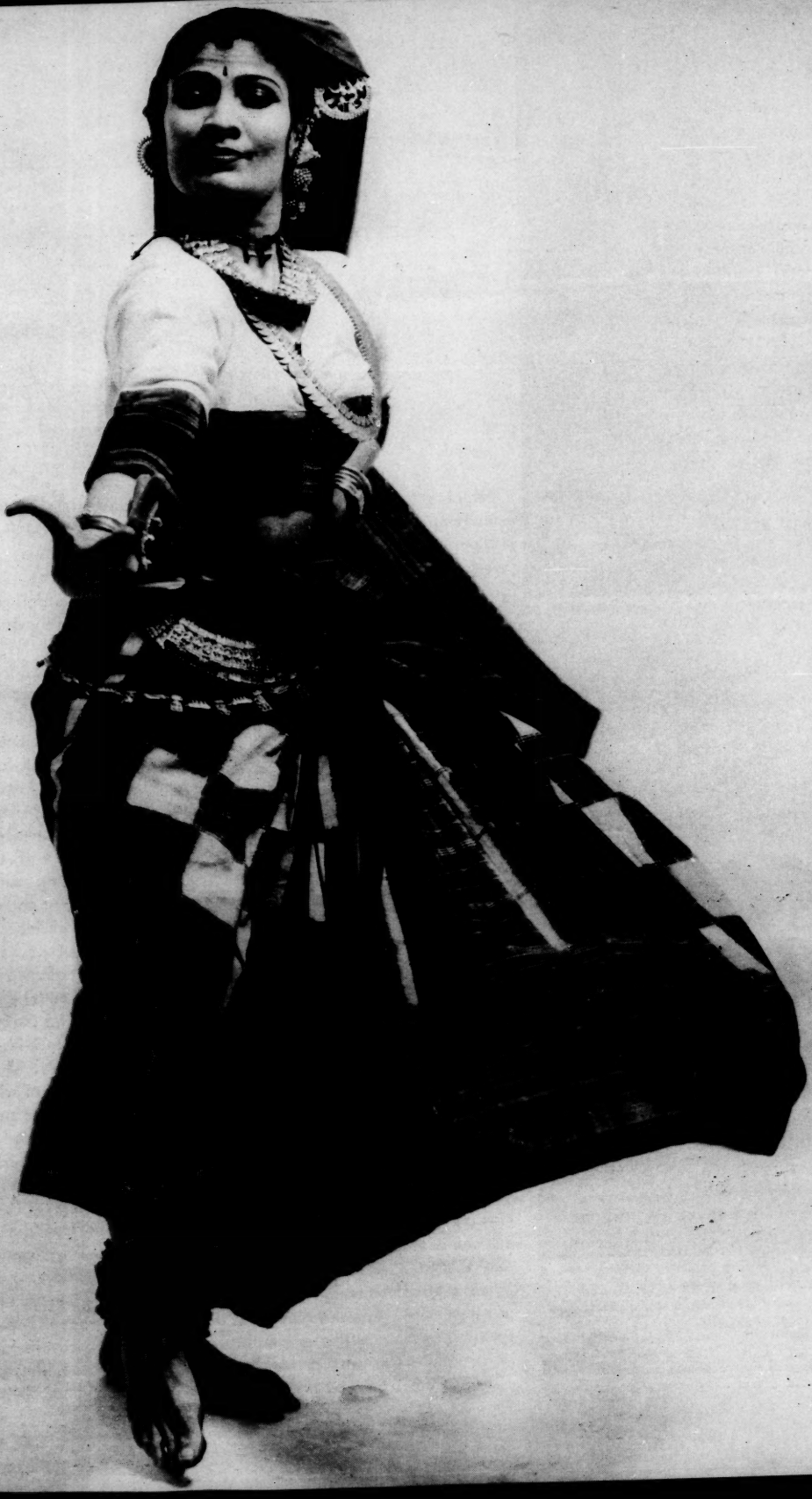
So saying, I offer herewith a brief musical survey of The Ballet Theatre's 15th anniversary program, a repertory fresh in all our minds from its recent gala presentations.

In each instance I mention the recording that I feel is the best one on all counts, but it must be understood that this is a subjective matter. There is, in a good many instances, a choice of alternatives. The thinking behind the paragraphs that follow is simplicity itself — that it is just as easy to know a little about what you are hearing and being affected by — whether or not you think so. And it is not even unreasonable to suppose that this intelligence will somehow aid and abet a deeper penetration into the dance itself.

To begin, alphabetically, *Aleko* is built around the Tchaikovsky *Trio in A Minor, Opus* 50, for piano, violin and cello as orchestrated by the late Erno Rapee. The music was dedicated to "the memory of a great artist" — the pianist Nicholas Rubinstein, who died in 1881. Because the composer was especially fond of Rubinstein, the music is suffused with elegiac feeling. Because he was indeed a great artist, the writing is brilliantly virtuosic, far more so than one is apt to encounter in the chamber literature. There are only two movements. The first is an ambitiously developed composition unto itself, in sonata form. The second (used also for *Designs With Strings*) is a set of variations on a folk-like, typically Tchaikovskyan melody. There are twelve variations, the last of which introduces a new motif. Then the principal theme of the opening movement returns, and its poignance effaces utterly whatever moments of brightness there had been before. (RCA Victor LP LM-1120).

Aaron Copland's familiar *Billy the Kid* music was completed in the summer of 1938 and revised a decade later to accommodate changes in the original choreography. The suite heard in concert performances includes about sixty per cent of the ballet score. Both employ an assortment of beloved cowboy tunes,

(*continued on page* 90)



west of Bombay for the first time,

India's foremost classic dancer

clarifies many erst-while mysteries

Close-up of Shanta Rao

BY FERNAU HALL

DANCE PHOTOS BY HERBERT MATTER

Classical Indian dancing is much concerned with mythology; but there is one myth associated with it which has done this great art a lot of harm. This is the belief — all too powerful in the West — that Indian classical dancing is so esoteric and mysterious that the spectator cannot enjoy it unless he has spent years studying its *mudras* (symbolic gestures) and its background in Hindu religion.

This myth is very effectively exploded by Shanta, the beauteous twenty-seven year old Indian dancer whose first two recitals west of Bombay, at New York's Museum of Modern Art, April 26 and 27, were events of major artistic importance.

Although Shanta is a supreme artist who performs three different classical styles with complete authenticity in every detail, and has a repertory of dances whose bulk goes far beyond anything a Western dancer could imagine, it is easy for a Western spectator to enjoy her dancing enormously even though he has never seen Indian dancing before. Certainly the Museum audiences were enraptured, and as a result a series of additional performances in Washington, Philadelphia, in New York and on television were all very quickly arranged before her departure from this country on May 28th. En route to India she will appear briefly in London, and perhaps in Paris and Rome. But it is likely that she will be returning to the United States next fall for a national tour. Although her fame in India is enormous and concert managers have often considered bringing her here, they have always requested that she bring with her a dance group, which they consider a more saleable product. Shanta, a solo dancer, has always refused. Now that she has made an appearance here, and now that it is clear that audiences need no trimming beyond her exquisite and exhilarating performance, the situation has changed.

For dancing is dancing the world over: what matters most to the spectator is not subtleties of technique but rhythmic vitality, breadth of phrasing, clean line, attack, climax, and the expression of personality and feeling — and anyone with eyes in his head can appreciate these aspects of Shanta's art. Just like Western dancing, Indian dancing shows an alternation of passages of pure (or abstract) dancing and passages where the emphasis is on dramatic expression; and Shanta is supreme in both.

Like nearly all great artists, she has a delightfully child-like directness and spontaneity. Having

(*over*)

Shanta Rao in a passage from a Kathakali dance-drama.

At left: Shanta Rao and Ted Shawn exchange greetings at an April 25 dress reheursal to which many American dancers were invited. At right: Yehudi Menuhin and wife, the former English dancer Diana Gould, visit with Ravi Shanker, celebrated Sitar performer during their most recent visit to India. The Menuhins, who introduced the series of April programs at the Museum of Modern Art, were important among the enthusiasts who interested the Museum and the Ford Foundation's Omnibus in engaging, sight unseen, Shanta and the distinguished musicians who appeared with her.

reached a unique position among Indian danseuses, she knows exactly how and why she achieves each effect, and feels no need to veil in mystery the secrets of her art. As she says, in her excellent English, the number of things involved in India's classical dancing is very large, but each individual item is simple and easily understood. "Here is a *mudra* for 'Come'," she will say — moving one hand with the little finger outstretched in inward curving movement: "But we can show 'Come' in many different ways, depending on our mood and the character of the person addressed. This is how we say 'Come' very respectfully — to a great lord, or a god . . . Or we can do it like this — to Krishna, for example" (showing a charming two-handed gesture with snapping of fingers to attract the boy Krishna's attention.) "The real test of the artist is to bring forth exactly the right gesture on the spur of the moment. One must work very hard and acquire a large vocabulary; then, if one has been properly taught and has taste and imagination, the right gesture comes instinctively."

The *mudras* combine plastic beauty with logic and are psychologically sound; they are delightful to watch even when their meaning is unknown, though of course the enjoyment of the spectator is even greater when he knows their meaning and can appreciate the judgement and intelligence of the dancer who selects the *mudra juste*. Into her execution of *abhinaya* (dramatic expression) Shanta pours the same charm and vitality that she shows in everyday life: totally without affectation or vanity, with the large eyes and striking features characteristic of Indian beauties, she has a charm which wins over the most hard-headed within a few moments of her meeting her.

India is unique in having traditions of classical dancing which extend back at least 2,500 years and possibly go back 5,000 years. This heritage represents something so precious that we in the West can hardly evaluate it. India has no less than five major classical techniques — *Kathak, Manipuri, Bharata Natyam, Mohini Attam* and *Kathakali;* a dancer like Shanta, who has mastered all three of the South Indian classical techniques, is the living equivalent of a great museum and a library of plays. Behind every movement she makes and every rhythm of her feet one must visualize scores of generations of great teachers and dancers, each of whom added some detail or perfected some nuance of line or timing.

We can get some idea of the richness of the tradition she represents from her performance of a *varnam*, the main item in a traditional *Bharata Natyam recital.* (*Bharata Natyam* is the most brilliant of all the classical styles; it has been preserved and developed by the temple dancers of the Tamil region and their teachers.) The *varnam* contains a great deal of both pure dancing and dramatic expression, with a certain number of thrilling climaxes of virtuosity, and makes such demands on

(*continued on page* 30)

IN THE KATHAKALI STYLE: *Shanta Rao in her original dance-drama "Ambapalli," in which she dances the role of a courtesan who seeks to allure Buddha.*

It is Shanta's opinion that Hindu dance, circumscribed by tradition, style and subject material, nevertheless offers unlimited opportunity for individual creative expression because the combination of rhythms and movements are never twice repeated, but must be constantly improvised according to the creative genius of the performer.

INDIAN DANCE GLOSSARY

abhinaya	dramatic expression, with the dancer translating the words of a song into symbolic gestures and facial expressions
jethisvaram	pure dance in Bharata Natyam style featuring rhythmic variations
Kalamandalam	Kathakali school directed by distinguished South Indian poet, V. K. Narayana Menon (known as "Poet Vallathol")
mudras	symbolic gestures involving stylized finger-positions and hand movements
tala	complex rhythmic phrases on which all Indian music and dancing is based
tillana	pure dance in Bharata Natyam style; which normally comes at the end of a traditional Bharata Natyam recital
varnam	main item in Bharata Natyam recital; a very long dance bringing together passages of pure dance and passages of dramatic expression

PRINCIPAL TYPES OF INDIAN DANCE

Bharata Natyam	female solo dance of the Tamil regions of South India originally performed facing a statue of Siva, in the temple court
Kathak	classical solo style of North India
Kathakali	classical dance drama of Kerala (Cochin-Travancore) in South India
Manipuri	classical style of Manipur in Assam
Mohini Attam	classical female solo style of Kerala (Cochin-Travancore), South India, tabooed during the past fifty years — now in the repertory of Shanta Rao

(*continued from page* 29)

the artist that a good many *Bharata Natyam* dancers do not attempt to perform it; this one dance may last anywhere from forty-five minutes to one and a half hours. But Shanta's memory, stamina and creative powers are fabulous, even in India; in fact she has in her repertoire about thirty *varnams*.

Because of its many great virtues — clarity of line, variety of tempo and rhythm and fine balance between pure dancing and dramatic expression — *Bharata Natyam* has become the most fashionable and popular of classical styles in India, and there are a number of well-known exponents of it, even though no-one has a repertoire remotely approaching Shanta's. The position is very different with another very fine South Indian female solo style, *Mohini Attam*: Shanta is in fact the only exponent of this style, and its preservation for posterity rests entirely on her shoulders. This particular style belongs to the temple dancers of Kerala (Cochin-Travancore) and is related to the powerful Kathakali dance-drama of this region. But in many respects it is unique. Some fifty years ago *Mohini Attam* fell under a taboo because of the way in which certain exponents of it exploited its erotic aspects. These are in good taste and fully in accordance with Hindu religious ideals when performed in proper proportion as part of a larger whole, but misuse brought the whole style under a cloud, and *Mohini Attam* ceased to be performed. It would have died out altogether if one of its old teachers, Krishnan Panicker had not been brought to a famous *Kathakali* school (the Kerala Kalamandalam) just at the time Shanta was studying there. Krishnan Panicker was delighted to find in Shanta a devoted and highly talented pupil, and passed on to her the whole of his knowledge: the result is that *Mohini Attam* survives not only in its technique but also in the fine nuances of style and feeling which only the greatest artists can assimilate.

Kathakali, third style of which Shanta is a master, takes the form of dance-dramas instead of solo dances. In books and articles on Indian dancing it is often stated that *Kathakali* is traditionally danced only by men and boys. This is not true: Shanta has found records showing that in previous centuries there were women *Kathakali* dancers. But such women were rare, and in order to keep the dance-dramas going it was necessary to train men

(*continued on page* 32)

SHANTA RAO

IN MOHINI ATTAM STYLE: *The dance style of Mohini, the seductive human form of the god Vishnu, was tabooed by the Indian people for the past fifty years because of its lascivious misuse by temple dancers. Shanta, who studied its ancient classic technique with an aged master, is now its only exponent.*

and boys to perform the female roles. In fact the technique is so strenuous that very few women can master it. When Shanta came to the Kalamandalam to start her training she found girls there learning a very watered-down version of *Kathakali;* she soon became dissatisfied with this, and persuaded a great but very stern old teacher, Ramuni Menon, to accept her as a pupil, even though he had never had a girl as pupil before. The arrangement she made with him was that she should have exactly the same training as boys, in every detail of dance technique and dramatic expression, and start at 2:30 A.M. just like them. Only in one respect did she differ from the boys: she did not take the *Kathakali* massage, which is not suited to the female physique, quite apart from any considerations of modesty. (The pupil lies face-down on the ground with knees out — "like a frog," as Shanta says — and the

(*continued on page* 78)

IN BHARATA NATYAM STYLE:

Legend has it that the first and greatest treatise on Hindu dance was written by Buddha himself in the ninth century. Dances in this style were originally performed only by a soloist facing a statue of Siva in a temple courtyard.

American students and performers of Eastern dancers, used to thinking of Bharata Natyam as withdrawn and serious, were amazed to see Shanta's enormous range of expression — a range that included ecstasy, coquetry, fury, jealousy and, in fact, the whole scale of human emotion the world over.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

LIANE DAYDÉ

Paris-born Liane Daydé made her first visit to America this year to be featured dancer in the General Motors "Motorama"—an expansively elaborate industrial show staged by Richard Barstow—which has just concluded a three and a half month tour of six major U.S. cities. On May 2, Mlle. Daydé flew back to France and to the Paris Opera from which she had been on a leave of absence.

When Liane was nine, her mother, an accomplished pianist who wanted her daughter to have the advantages of a career denied her because of parental objection, applied for her daughter's entrance into the ballet school of the Paris Opera (Le Theatre Nationale de L'Opera). Accepted but not overly enthusiastic about her budding career, Liane's interest gradually increased as she found that she was well suited to the demands of ballet and could readily adapt to her new life.

During her first five years of ballet training her instructors were Albert Aveline and Carlotti Zambelli, who prepared Liane for the rigid training and discipline that must follow for all those advancing in the ranks of one of Europe's most important state-operated institutions. Liane's first appearance on the Paris Opera House stage was at the age of ten as a black-faced doll in Albert Aveline's *Jeux d'Enfant*. When she was fourteen her training was entrusted to Mme. Valdine d'Alessandri, teacher of many star performers. Well advanced in years, Mme. died one day while teaching class and at the last secured a promise from Liane that she would work hard to become an *étoile*, and thereby be the last of her pupils to do so.

At sixteen, as a *petit sujet*, Liane danced her first solo role in an Aveline ballet called *Elvire*. Then when the Paris Opera toured South America in 1950, the ballerina scheduled to dance Princess Aurora in *Sleeping Beauty* was taken ill and Liane substituted on very short notice. So impressive was her performance that soon afterwards she was elevated to the highest rank accorded a dancer at the Opera. Early in 1951 she became the youngest (she was then eighteen) and the smallest (not quite five feet) dancer ever to attain the status of *étoile danseuse*.

Her first leading role with her new title was in Serge Lifar's *Le Chevalier et La Demoiselle* — other leading roles have been in *Coppelia, Le Palais de Crystal* (we call it *Symphony in C*) and *Snow White*, a ballet which Lifar choreographed for her. Liane is devoted to Lifar and credits him for the inspiration and progress of her artistic development. In 1952 she went to Tokyo for a month with Lifar, Lycette Darsonval and Alexandra Kalioujny. She has also travelled throughout Europe and South America and can now add the United States to her list.

Her favorite role is Giselle — her ambition, to dance *Le Lac des Cygnes*, which she feels she will be ready for in about two years. At one time, Liane was a champion ice-skater with two medals to her credit, but a fall on the ice several years ago which caused her to miss two months of dancing, put an end to that extra-curricular activity. And so, on with the dance — the project at hand is Serge Lifar's new two-hour production of *Romeo and Juliet* for the Paris Opera in which Liane will dance the lead.

"My Roots are Here"

. . . so says Anna Sokolow, the teacher-choreographer who, paradoxically, spends much of her creative life in other lands.

BY DORIS HERING

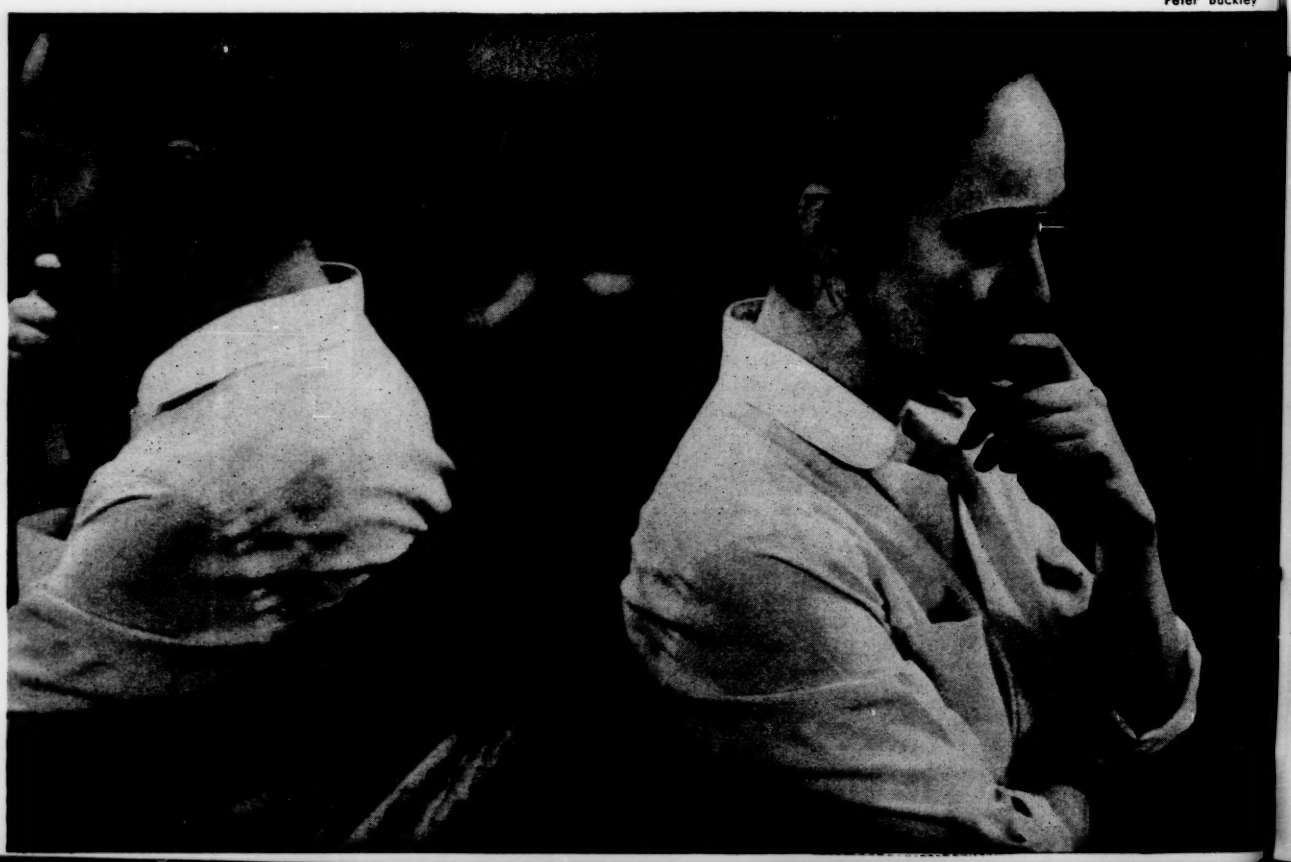
The audiences who saw the Broadway premiere of Anna Sokolow's *Rooms* last month on the American Dance Festival, were deeply stirred. For this stark yet compassionate study illumined the isolation that people can feel even when surrounded by their fellow-men. As Miss Sokolow explains, "It reflects the tiny, awful loneliness of people shut up in their rooms in a place like New York."

Yet the work came from a choreographer who deeply loves the city—who would never choose to live anywhere else—who is truly happy and creative only when surrounded by New York's concrete and soot.

Anna Sokolow's identification with New York goes back to her childhood on the lower East Side. She got to know the metropolis as only a poor child can — by spending long hours in the streets; by attending settlement house classes; by sharing in the mood of the turbulent nineteen-thirties; by living and working alone in the characterless little rooms that honeycomb the city.

For some, this urban environment would have been an adversary. For

Peter Buckley



Anna Sokolow it has done two things. It has given her a deep and sure insight into all kinds of people. And it has given her a sense of place-belonging.

It seems contradictory, therefore, that a person with Anna Sokolow's strong place-roots should have chosen to spend so much of her creative life working with dancers in other countries. And it seemed even more contradictory when she told us that she is unable to do her own creative work away from New York. All her important solos, even those with foreign flavor like *Mexican Retablo* and *Kaddish* have been done upon her returns to New York. She is by no means the typical expatriate.

Yet her influence on Mexican and Israeli dance is in some ways stronger than her effect upon the dance of her own country.

When we visited Mexico's National Academy of Dance last summer, several dancers were proudly pointed out to us as being the original "Sokolovas." Among them were leading choreographers like Raquel Gutierrez and Ana Mérida.

Anna Sokolow first came in contact with Mexican dancers in 1939 when Carlos Mérida of the Fine Arts Ministry invited her to appear for a six-week season with a company she had formed a few years before while she was still dancing with Martha Graham. When the brief season was up, the Mexicans asked Miss Sokolow to stay behind and teach them. She remained a year, instilling a modern dance approach in the young Mexican dancers, forming the little group that called themselves "Las Sokolovas," and which later became the nucleus of a large group called "La Paloma Azul."

Although she is essentially a modern dance choreographer, Anna Sokolow is no modern dance missionary. She has a deep respect for classic ballet and incorporates its essence into her teaching. But she realized that the Mexican dancers, with their primitive heritage, would respond naturally to modern dance and that they would be more effective within its idiom. Her aim was not to impose a credo but to enable the Mexican dancers to realize themselves.

After that dramatic first year, Anna Sokolow began nine years of commuting between New York and Mexico City. The Mexicans wanted her to stay full time. The country's greatest composers and designers laid their best at her feet. The largest and most impressive theatre was hers and she choreograpehed several works for the Mexican Company. But there was always New York polarizing her activity.

By one of the many contradictions that have flavored Miss Sokolow's career, as her prestige in Mexico increased, her reputation in New York declined. She became almost a stranger in the dance world of her own country.

But her constant interest in people—and especially creative people — again saved her. She was invited by the Actors' Studio to teach movement to actors. Here was a whole new challenge — a whole new dance problem to solve. Some of her sensitivity to the special demands of theatre made itself felt in her choreography for Broadway shows like *Street Scene* (1947), *Regina* (1949), and *Camino Real* (1953). *(over)*

Peter Buckley

Above: A recent studio rehearsal of "Rooms." At right: Anna Sokolow in Mexico, 1941, with a group of dancers, several of whom have since become leading Mexican performers and choreographers.

Now that she was away from Mexico, her feelings about the Mexican people inspired touching concert solos like *Mexican Retablo* and *Lament for the Death of a Bullfighter*. And the pulse of New York motivated her excursions into the jazz idiom. One of these, called *A Short History and Demonstration in the Evolution of Ragtime* (1953), convulsed audiences at the Danny Daniels concert at the 92nd Street "Y". Agnes De Mille's company took it on tour the following season.

Miss Sokolow had just about decided never again to set foot out of New York when Jerome Robbins appeared with an offer from the American Fund for Israel. They wanted her to go to Israel and teach the Inbal group. This was an exciting company of Yemenite dancers who had gained much local reknown by performing their native dances at Israeli social occasions.

Miss Sokolow went over for two weeks during the winter of 1953. And the following spring she returned for a four-month stay.

Again the pattern repeated itself. She absorbed herself completely in the group, and with her sure instinct for people, helped them to become better dancers without losing their essential style. She could do this because she did not come with the brash superiority of a "foreigner." She studied the innate qualities of these handsome young people; she understood the role they hoped eventually to play in Israeli culture; and she gave them the technical base they lacked.

In Mexico she had functioned as a choreographer. But in Israel she quickly realized that Sara Levi-Tanai, the Director of Inbal, was a creative genius in her own right. And so she concentrated only on technique.

Like all fine teachers, Anna Sokolow does not merely inspire a group by her presence. She sets a solid foundation so that they can continue to develop after she has departed.

There are rumors that impresario Sol Hurok may bring Inbal to this country next fall. And Anna Sokolow may return to Israel to teach them again next month. For, as she says, "I love them and would miss them if I never saw them again."

In the meantime, she has also been invited to teach this summer in Zurich. Her eyes brighten at the prospect of meeting a new group of dancers with new creative problems to solve. But one can be sure that she will return again to New York. For, like the "poised mind" in Mary Webb's *The Spring of Joy*, she is not torn from her place because of her roots.

courtesy American Fund for Israel Institutions

Above: Members of Inbal in "Shephard Dance." Below: Impresario Sol Hurok, who heads the Board of the American Fund for Israel Institutions; Inbal's Director Sara Levi-Tanai and leading dancer, Margolite.

photos courtesy of American Fund for Israel Institutions

A LETTER TO DANCE MAGAZINE ABOUT INBAL AND ANNA SOKOLOW

FROM SARA LEVI-TANAI, DIRECTOR OF INBAL

Inbal was born in 1949. It first consisted of boys and girls who did not understand exactly why they were together. The hard work and the serious approach discouraged many of them, until there remained a nucleus of dedicated dancers.

It is difficult in a short resumé to describe the long road which Inbal has already climbed. We started without any preparation—without teachers—without any program. All we had was faith and the rich folklore of Yemenite dance.

But although the Yemenite dance is interesting, we were not satisfied with its largely improvisational quality. We wanted to found a technique upon it, and we wanted to look beyond and synthesize this ancient Jewish dance form with the aspirations of Israel today. We were searching for a new art form.

To accomplish our great and difficult task we were in need of help on every level — both material and professional. Unfortunately it was impossible to obtain this without proving that we deserved it. And so we set about preparing a program in the best way we knew. While rehearsing the program, we did clarify much of the style which seems to be natural for us. But despite our devotion and all our hard work, we lacked professional finish. And, of course, we lacked good schooling.

At that point Jerome Robbins discovered us. Upon his recommendation, the American Fund for Israel decided to lend us a helping hand. Many exciting events followed: a wonderful studio, comfortable working conditions, possibilities for artistic expression, and more recognition from the outside world.

Through Jerome Robbins, Anna Sokolow was called to Israel to help us. She immediately won our entire love and confidence. Her serious attitude about art and her ability to grasp the essence of what our group was looking for; her devotion; and her awareness of each and every member of the group; all these attracted great waves of warmth toward her as an artist, and respect and love for her as a person.

Under Anna, our daily practice took on a specific form. Each day started with exercises—an hour and a half of classic ballet and modern dance. It was interesting to observe our Eastern-looking boys and girls, accustomed to an oriental way of moving, suddenly learning to move in the style of the Western world. It seemed perfectly natural because Anna instinctively knew how long to teach us the new without destroying our own style. She concentrated on the exercises that she felt would strengthen us as dancers. (*continued on page* 59)

Left and directly below: Members of Inbal in "Shabbat," a dance that celebrates the Friday night Sabbath, a ritual of purification and family dedication to God. Below: Anna Sokolow and members of Inbal in a daily study class.

125 summers ago, Londoners first applauded the English debut of the great romantic ballerina.

MARIE TAGLIONI IN LONDON TOWN

BY DIANA P. DANIELS

One June evening in the year 1830, the Italian Opera House, or King's Theatre, London, was packed to its doors for a gala occasion. Pierre Francois Laporte, famous Anglo-French theatre manager, was presenting Marie Taglioni, a young dancer of continental fame, who had made her initial debut in Vienna eight years previous. Her partner, Massaniello Coulon, was already a London favorite, son of the famous ballet master who had taught Taglioni's father Philippo years ago. Together they were to appear in Didelot's revived ballet *Flore et Zephire*. The house buzzed with excitement. Nobility and gentry packed the boxes.

Alfred Chalon, who made portraits of Marie Taglioni in the role of Flore, shows us a winged figure, rather more elaborately dressed than the Sylphides who was to enthrall London two years later. Chalon, a bachelor of fifty, and an artist of high reputation, was to make many drawings of Marie Taglioni 'from the life,' and never a sketch of her rival Fanny Elssler. In this he followed the fashion of his day, proclaiming loyalty to the single ballerina of one's choice. (For more about Taglioni's rival, see the July 1954 issue of DANCE Magazine.)

But portraits were not all, for Taglioni as Flore excited Londoners greatly. The critic of the Morning Post burst into verbal song next day, which was June 4:

"For grace, agility, elegance, expression, every quality, in short, which can constitute the poetry of motion, we have assuredly never seen her equal. Of her numberless attitudes, every one was marked by extreme beauty of thought, and all were perfect models for a sculptor. The absolute freedom from affectation, and the wonderful ease which characterizes her movements, constitute not their least charm. After her first movement, an unusual honour was conferred upon her. The performance was

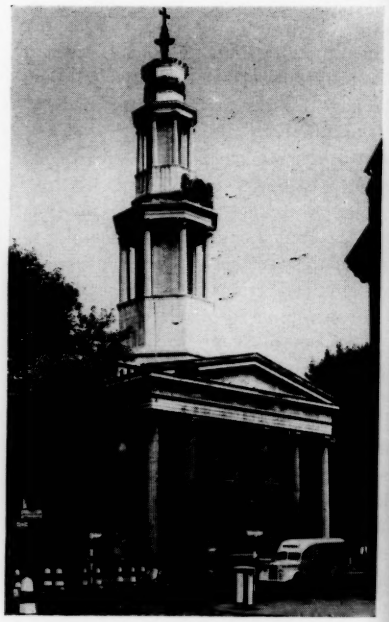
(*continued on page* 42)

Below left: The Italian Opera House, London, was filled with a record crowd on the night of June 3, 1830 for Taglioni's debut.

Below: In the dusty archives of the St. Pancras Church in London, is a record of the marriage of Taglioni to Viconte Gilbert de Voisins on July 14, 1832.

Right: This delicate portrait of Taglioni was drawn by Edwin D. Smith and engraved by H. Robinson in 1842 and is now in the Enthoven Theatre Collection, Victoria and Albert Museum, London.

Photo courtesy of St. Pancras Borough Council



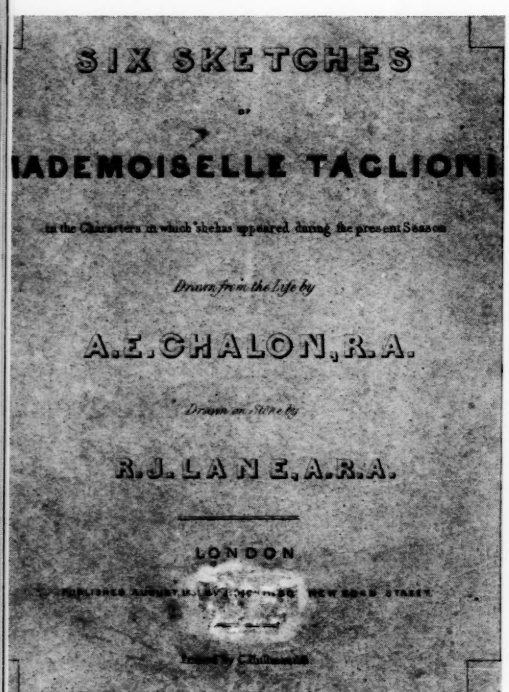
not allowed to proceed until, in compliance with the call of the house, she reappeared, led forward by Laporte."

. . . . Interesting to notice, in the very same column of that Post, a letter about chimney sweeps, referring to the 'late and melancholy' loss of life of a climbing boy in a chimney, and suggesting that machinery might substitute for boys in this work. Such was the London, almost untouched by humanitarian movements, which welcomed the twenty-six year old dancer and her strict guardian of a father. Charles Dickens, a youth of eighteen, had just begun Parliamentary reporting for the 'True Sun'; King George IV lay ill in his palace, and later in that same month he died. Theatres were closed in formal mourning for an unloved monarch, and the public, which had hoped to see Taglioni give one more performance, was disappointed. Back to France she sailed, with the promise of a return next year.

This promise was kept, and in 1831, Taglioni reappeared in London, starring in *Kenilworth*, the story of Amy Robsart, based on Sir Walter Scott's novel, and a popular ballet in its day. Saving her visits to Russia, she appeared in London annually until 1847, and Londoners never forgot her. Here, we know, she was fabulously successful, gay and sad.

In the Euston Road, approaching the busy thoroughfare of Kingsway, stands the handsome church of St. Pancras, built in 1822, and one of the noblest of late Georgian churches, with pillars in the classic style then in vogue. In an old brown volume, stored in the crypt, is recorded the marriage of Marie

Illustrations courtesy of the author



On this and the opposite page are the cover and two of the six plates from a collection of drawings made during Taglioni's 1831 *London season by Alfred Chalon — well-known artist of the time who was so devoted to Taglioni that he would never do a drawing of her rival Fanny Elssler. At left: As a peasant girl in "La Tirolienne." At right: As Flore in "Flore et Zephire."*

Taglioni to Viconte Gilbert de Voisins, on July 14, 1832. There is her signature, delicate, spidery almost, and the Viconte's, bolder and dashing. There, in fading ink, are the witnesses and chief guests — father Philippo Taglioni, her brother Paul, her partner Coulon, her manager Laporte. One pictures them signing in turns with a quill pen, dressed probably in formal black, with little hint of the theatre about their clothes. St. Pancras was a modish church for weddings in that day.

And the bride . . . her greatest London triumph, in *La Sylphide*, at Covent Garden, was only twelve days ahead — a triumph to set against an unhappy marriage to a spendthrift and faithless husband. The next year, 1833, she again danced Sylphide in London, this time at the King's Theatre, with the Elssler sisters in minor letters on the playbill small fry as yet, compared with Taglioni the great.

In 1837 came a season at Drury Lane theatre, Taglioni partnered by her brother Paul and assisted by her sister-in-law Amalie — very much a family affair, not forgetting father Philippo, who kept a firm hand behind the scenes. Alfred Bunn, then manager at Drury Lane, was an entertaining rascal, in and out of bankruptcy, who quarrelled, and fought sometimes physically with many of his artists.

In his autobiography *The Stage*, published in 1840, Bunn cannot resist a jest at Taglioni's expense. He had been to Paris specially to secure her, and wrote: "I imbibe every sentiment contained in those charming stanzas addressed to the fair danseuse, published with Chalon's sketches of her, and wish I could find room for more than one of them:

'Oh! Art thou come to captivate mankind
To steal man's heart
To bid him fling all other hopes behind
Rent ties apart
That bound him to the world — and bow to thee
Emblem of flowers —
To Teach us all how happy we must be
To call thee ours . . . . .

"The only drawback to my enthusiasm on the present occasion," writes Bunn, tongue-in-cheek, "was that I had to pay such an enormous price for indulging in it, being unable to effect an engagement with this 'Spirit of Air' on any other terms than £100 a night . . . ."

But the Taglioni family did not quarrel with Bunn, and their season was a huge success. On June 1, 1837, Marie and her sister-in-law danced a gavotte at a giant ball held in the Italian Opera House for charitable purposes. Silk hangings and armour formed the decorations and King William IV and his retinue watched the dancers. Three weeks later, the King died, and the great Victorian era began.

. . . . . Looking back over the rich variety of roles danced by Taglioni in London, it seems unfair to 'type' her as the eternal Sylphide, forever afloat in white. How versatile was she? A Swiss milkmaid in *Nathalie*, the ghost of a murdered lady in *L'Ombre*, an Oriental girl in *Bayadere*, a gypsy lass in *La Gitana*, her great success of 1839 — these are only a handful of her roles. But opinions vary on her merits as a character dancer. Writes Henry Chorley, Times critic of 1833, in his memoirs: "Her mimic powers, however elegant, were limited. Her face had few changes. Her character dances were new and graceful — but their seduction, piquancy and natural chagrin were to be out-

(*continued on page* 54)

Not even the Pied Piper of Hamlin had followers as enchanted as those of Virginia Tanner.

Virginia Tanner Teaches

BY ROBERT BRUCE BENNETT

PHOTOS BY CLAUDE BEAUMONT

Most of us are constantly seeking means to enrich our lives and the lives of those around us; that is, most of us who are engaged in the teaching profession. Regardless of the subject matter, there are many things that good teachers have in common; namely, to stimulate within the student a desire to learn and to use the knowledge gained in a manner that enriches his everyday awareness.

These simple truths have been uppermost in the mind of Virginia Tanner, a teacher who chose her hometown, Salt Lake City, Utah, as an environment in which to develop a fresh approach to a vital problem — *how to teach dance to children.*

Over the past few years her work has become nationally known. For this reason the National Conference on Creative Teaching of Dance to Children selected her as guest teacher at the conference held in New York City on January 2, 1955, under the auspices of Dr. Kolodney, director of the YM-YWHA and his co-workers, Doris Humphrey, Lucile Brahms Nathanson and Bonnie Bird.

It is not customary in the arts to have someone on the periphery come to the hub of leadership and make a worthy contribution. Yet because of her honesty, humility and deep love for the students with whom she works, Miss Tanner met this unusual challenge in a manner that left the large audience hungry for more.

Hers is a world of doing. To tie her down long enough to expound on her methods is next to impossible because she feels every situation, every class is different.

Miss Tanner emphasizes that children are very special and all possess an inherent love to dance. The great need is to keep them loving dance and at the same time realizing constant progress without stifling their creativeness and imposing upon them adult artificialness. Years of experimenting has led to the style she now employs in teaching.

Fundamentally her aim is to train the child through the medium of dance to become more beautifully coordinated, to enhance and develop his natural range of movement to the utmost of his mental and physical ability. Of equally great importance is the necessity of increasing his awareness to the world about him by constantly presenting stimulating ideas in dance in such a manner that the individual student contributes to the movement patterns and discovers how he himself can state the idea. Significantly, the student must become cognizant of music and its relationship to dance. Through proper teaching methods the child is allowed to grow and accom-

(over)

All photos on this and following pages were taken at the demonstration at the National Conference on Creative Teaching of Dance to Children on January 2, 1955. Above: Group I, — Ages five through seven — make themselves tall by "slipping through a straw."

Group I, cont'd from p. 45. Right: Miss Tanner and children look for interesting ways of "swinging" to fit the opening line of a little poem. Top below: the final line of the poem is "under the apple tree." Bottom below: Experiments in ways to say "goodbye."

plish, within his age level, the maximum creatively, technically, rhythmically. By guiding him intelligently in his dance education, he becomes more alert and aware of the many contributions he can make to his home, school, church, community, and to the art itself.

A tall order but the soundness of her teaching philosophy has already been proved by her success. In Salt Lake City Miss Tanner is surrounded by a faculty who possess these same concepts of dance and each one of them shares equally in the success of the program.

To the question, "Does this method train *dancers?*" Miss Tanner need only point to Lola Huth, a former student now in her first year at Julliard, who is also a leading member of Doris Humphrey's Julliard Dance Theatre. This lovely 18-year-old dancer has been under "Miss Virginia's" guidance since the age of six. Doris Humphrey, with a sense of great pride, recently said to Miss Tanner, "She is your child and my grandchild of the Dance."

To give a detailed explanation of Miss Tanner's work could be accomplished only through a complete book. Imparting these teaching techniques, in short form, becomes a difficult task. Basically she works through five media:

1 *Rhythm* of sound patterns, of color, of emotions, of things that move and fall, of immediate surroundings, and of nature.

2 *Imagery* of songs, stories, poems, textures, tastes, in fact imagery of everything about us that stimulates movement.

3 *Gesture* and how to take it out of pantomime through the use of rhythm, space, transferring the gesture to another part of the body, by the number of participants, or by every devise that can carry it into the element of dance.

4 *Music* with its many contributions in form, ideas, and quality.

5 *Technique* through which the student's technical knowledge and ability expand in accordance with his age level. With the young child it is not taught as technique verbatum but simply as "stretch the legs as straight as an arrow, lift the back as high as the sky, point the toes as pointed as a pin." Through this approach the young student gains and grows technically without being bound down by technique. In time the student will love to work technically for the sheer joy of increasing balance, control and developing a full range of movement through the use of space, elevation, turns, and the various technical means of building a beautiful moving dancer.

Virginia Tanner

Group II — Ages eight through ten. Right: "The gnarled tree has a dreadful cold," and finding ways to sneeze is great fun. Top: below: Pieces of paper of different colors indicate rhythmic accents. Bottom: Suggestions.

During the one hour demonstration allotted to her at the conference, the use of *imagery* was her main creative approach. When asked why, her answer was: "The request of the National Conference was to teach on stage a group of New York children from the YM-YWHA, ranging in age from 5 to 14. I, therefore, attempted to choose the most logical approach to glean the best results in the shortest time."

Each group of children used in the demonstration met Miss Tanner for just an hour class prior to January 2. By the end of class complete confidence between teacher and child had been established. Above all else this proved that the YM-YWHA teachers, under the direction of Bonnie Bird, are imparting a parallel sensitivity in these children, otherwise they could not have met the challenge so capably. Throughout the classes and demonstration, pianist-composer Freda Miller improvised in brilliant, unobstrusive support.

In the demonstration, briefly described below, each group had twenty minutes on stage.

Group I, age level 5 *through* 7 *years*:

1. In order to promote the feeling of actual participation in a class and to minimize awareness of the audience, this group was taught in circular form.
2. To stimulate movement, Miss Tanner used many images, such as

a. Let's stretch — I'm tired — I'm not (children showed many ways of stretching — a relaxed pattern and then jumped up). *(Continued on next page)*

Virginia Tanner

taught them this song — pointed out the repeat patterns of the "swing," "under the apple tree" and the two ideas of "happy and gay" — "now like a bird." Before they began to dance about the song they were conscious of this very simple form.

After the children became aware of the two parts that repeated, they began experimenting with the idea of swing, each child contributing his own concept. Part of the time was spent in discovering new ways to swing, using sitting, kneeling and standing patterns, moving in space frontwards, sidewards, up, down, or combining any of these forms. Soon the children were presenting very interesting patterns.

The idea for "under the apple tree" was a turn, finishing the pattern looking upward.

For "happy and gay are we" the children had to make their feet present the message. In other words, in this phrase they had to use hops, skips, jumps or combinations of foot patterns.

"Now like a bird" had to have a light aerial quality. When the children began the common flapping of the arms, Miss Virgina stopped them, remarking, "Only sparrows flap their wings like that. Find a new way to give the bird feeling." The

(*Continued on page* 64)

b. To help pull under in tummies and buttocks, the idea of slipping themselves through a straw was used.

Enthralled by the movement of the children, the audience gave vent simultaneously to chuckles. This inevitable discipline problem was immediately recognized and solved by Miss Tanner who, with the help of the children, pulled an imaginary curtain between themselves and the audience. Teasingly, Miss Tanner remarked, "Adults are here to see, not to be heard."

c. Through the use of the following short song, about ten minutes was spent in demonstrating the manner in which Miss Tanner brings out interesting dance movement in children:

A Swing, swing, swing, swing
B Under the apple tree
A Swing, swing, swing, swing,
C Happy and gay are we
D Now like a bird we go up so high
Almost as high as the blue, blue sky
A Swing, swing, swing, swing
B Under the apple tree

(*Author Unknown*)

During the previous period Miss Virginia worked with the children, she

Group III — Ages eleven through fourteen. Left, above: The girls, barefooted, make footprints in the imaginary sand. Left, below: Some were touched with feathers, others with an egg — each had to dance the texture of the unseen object. Directly above: "Like silver dollars falling," members of the class spiral sharply and fall to the ground.

THE DEAF LIKE TO DANCE

PHOTOS BY NATHANIEL NITKIN

At the New York League for Hard of Hearing, one of the most popular recreations for the young adult group (ages eighteen to forty) is folk and square dancing. The League, which provides a community center for the deaf of all ages and is run as a voluntary service organization, has been having square dance sessions for about three years, with callers and instructors volunteering their services, many of whom are hard of hearing themselves.

In order to teach the Jewish Patch Tanz shown here, instructor Cy Grossman simplified the steps and synchronized them with definite accented beats in the music which the dancer can feel through the vibrations in the floor. This sensing of vibrations is widely used in work with the deaf and it is one of the methods which makes it possible for even the most seriously deafened person to participate in rhythmic activity. Another method is the use of lip reading in which the League offers regular classes.

For the instruction period on folk dance evenings, the furniture in the lounge of the League's headquarters on Lexington Ave., is pushed aside. The instructor writes directions on the blackboard first and then explains the steps verbally (he never uses sign language) while the group stands in front of him in a semi-circle in order to watch his lips. For the demonstration they all fan out wheel wise so they can try the steps with the instructor and still lip read his carefully articulated instructions. Then they're off!

Besides folk and square, ballroom dancing is a popular recreational activity, and the League has a standing invitation from Mrs. Arthur Murray, who has a personal interest in its work, to request Murray teachers at any time. A gala Mambo session was on the agenda for May 19.

The pictures above were taken by Nathaniel Nitkin, who has attended these folk and square dance sessions for the hard of hearing both because of his interest in dance and because he shares their affliction.

THE END

The American Youth Ballet in rehearsal, L. to R.: Esther Tynes, Lynda Moss, Martha Jane Sisk, Kathy Blanchard and Polly Rubinstein.
Photo by J. H. McGovern

THE YOUNG DANCER SALUTES THE AMERICAN YOUTH BALLET of BATON ROUGE, LA. *BY LARRY RUMLEY*

This is the second in our panoramic series of young dance companies—so important because they are providing proving grounds for local talents and at the same time helping to create more and more dance audiences.

Regina Woody

"My only hope is that the American Youth Ballet will inspire young dancers and teachers to the highest standards, so that ballet will grow in America to the full stature that it deserves as an art form."

In these words Tatiana Semenova summed up her hopes for Baton Rouge's American Youth Ballet and gave it its credo. And we are pleased to report that it is living up to its creator's and choreographer's hopes in a promising way.

One of the three performances this spring by the group of eighteen preteen and teenage dancers was with the Shreveport Symphony Orchestra, conducted by John Shenaut. So successful was this important engagement that the company has been invited to appear with the Symphony again next year.

Of special interest was a "white" ballet, danced chiefly to Johann Sebastian Bach, and locally orchestrated by students of music at Centenary College, which proved to be a showcase for leading dancers Allene Shorter and Martha Jane Sisk, while Gerald Tiejello, now resident leading male dancer and regisseur of the ballet, acquitted himself nobly. Mr. Tiejello is no novice, having danced professionally with the Pittsburgh Light Opera Association and the Concert Group of the Ballet Russe de Monte Carlo.

On May 6th the Youth Ballet will be dancing in Beaumont and later on in Houston, Texas. Despite its youth it is in demand for performances in other cities and Miss Semenova plans a more extended tour in 1956.

Although Miss Semenova's School of Classical Ballet was established here in 1950, the American Youth Ballet made no public appearance until last year. Miss Semenova did not believe in giving a public performance until her dancers had something to offer.

"I wanted it to be something more than just a show for proud mammas and papas to come to," she explains.

Prior to coming to Baton Rouge, Miss Semenova, a former member of the de Basil Ballet Russe de Monte Carlo, conducted a similar group in New York City, patterned after European ballet schools. In 1948 her group made four appearances at Jacob's Pillow, Mass. In 1949 she came to Baton Rouge at the invitation of civic leaders, to assist in producing the *Nutcracker Suite*, and stayed to form her own studio.

At present about 60 students, ranging from seven years of age to young adults, are studying at the Baton Rouge studio, with some 50 more at a second studio in New Orleans. Miss Semenova shuttles between the two cities, but gives most of her time to the studio in Baton Rouge.

"When I first started the school I lost about 50 per cent of my pupils the first month," the former danseuse recalls. "They hadn't expected hard work and discipline; they wanted only to have fun, to get compliments. I felt myself to be the most unsuccessful teacher in the world that first month."

Part of the problem, she says, was that mothers, lacking the knowledge of ballet that so many Europeans have, did not understand what was needed, and so could not help their children with their problems.

"One of the essentials in any such training is the cooperation of teacher, parent and student; the parent must understand what the child is trying to do. If a child comes home and says excitedly, 'Mama, I did a good glissade, today!' the mother must be able to appreciate and praise her for it."

In 1952, in an attempt to interest mothers in the work of the ballet, Miss Semenova started a course of orientation to acquaint them with ballet technique and terminology, but it didn't fare too well.

"They couldn't seem to find time for it," she says, somewhat regretfully.

A director of artistic integrity whose own dance career was ended when she injured her knee while dancing for troops in Italy during the war, Miss Semenova does not believe in pushing her students beyond their ability. The great classical ballets are too demanding at this stage, she feels. But that will come in time.

This year's program consisted of three ballets, all with original and fresh choreography: *Pink Ribbons, Esprit Francais,* and *Circus.*

The latter, introduced this year, was dedicated to Mrs. Robert Kennon, wife of Governor Kennon. Mrs. Kennon accepted the dedication publicly, the night of the performance.

In accepting the dedication, Mrs. Kennon said, in part:

"This was a most outstanding performance and I wish to congratulate you for your efforts in presenting this varied and entertaining ballet . . ."

Perhaps critic Pericles Alexander in his review of the ballet's performance in the Shreveport Times summed up the quality of the group when he wrote: "It is not possible to dismiss the American Youth Ballet with a bromidic criticism about its 'making up in youthful enthusiasm what it lacks in experience' for there was little hint of inexperience or amateurism for this troupe of Louisian ballet dancers . . . it is a Herculean achievement of director Tatiana Semenova. An audience of over 1200 sat enchanted through the concert and was a sounding board of approval."

Little doubt there but that Louisiana is mighty proud of its American Youth Ballet, and that the group may be proud to participate in the creation of interested and informed dance audiences.

THE END

GRAND WINNER

"IT HAPPENED TO ME" CONTEST

adventures in the life of a seven-year-old dance student

(as told to her mother)

paper sculpture illustrations by Jerome Kuhl

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Age 7
Student of Eugene Loring's American School of Dance and of Devi Dja

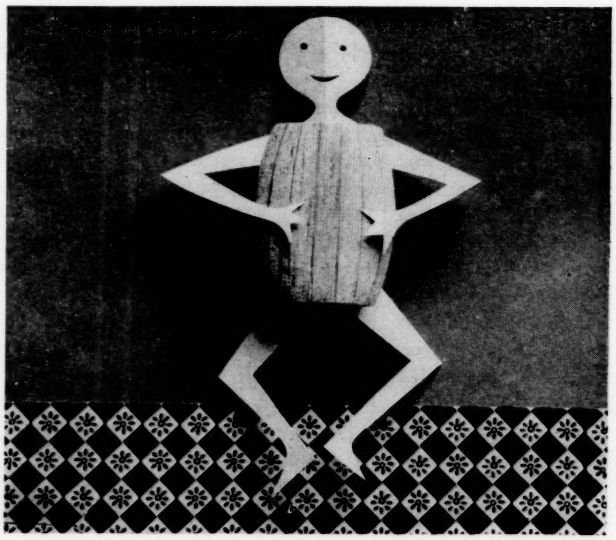
The day after Christmas, I went with my family to see the London Festival Ballet. I loved Istvan Rabovsky's dancing best; so when it was over I went backstage for his autograph. This is supposed to be an English ballet company. I met Toumanova in a downstairs dressing room talking Russian. I interrupted a bunch of dancers talking French (my Mommy said it was French) to ask for Rabovsky's dressing room. Finally someone, speaking a very fancy English, so he must have been *really* English, sent me upstairs, where I found Rabovsky — talking Russian! I said to my Mommy, "Is that English dancer the interpreter for the London Festival Ballet, Mommy?"

• • •

Every time I see great dancing like Istvan Rabovsky's, I feel so full inside, and so ashamed of my own dancing. So, when I gave Rabovsky my program for his autograph, he smiled and asked me, "Are you a ballerina, too?" I felt very ashamed, and said "Oh, no, no, I'm not." But two days later, in our living room, I put *Les Sylphides* on the gramophone, smeared my mother's make-up all over my face, and with a real pretty curtain tied around me, I was again The Great Ballerina.

• • •

When I was younger, I was much fatter. Now I am 7 years old. I am much thinner and am not 15 pounds overweight any more. I always loved music and dancing, and whenever big people, like they always do, asked me what I wanted to be when I grow up, I always answered "A ballerina." But my skinny older brother always made fun of me and he used to say, "O, yeah; you mean a 'barrelina'!" And to this very day, even though I am not fat any more, my brother still calls me "the barrelina."



. . . whenever big people asked me what I wanted to be, I always answered, "a ballerina." But my skinny older brother always made fun of me and said, "O, yeah, you mean a 'barrelina'!"

. . . I got going real good and slammed my leg into the wall and broke the cast.

. . . I told Devi Dja my record was broken and she let me improvise.

Last year I saw Agnes De Mille in a program at the Philharmonic. After one of her dances I began to cry. My daddy couldn't understand why I was crying. He said, "Why, darling fountain (he calls me fountain) why are you crying? "Because I love her dancing so much, Daddy!" I think my Daddy knew what I meant because he kept quiet and did not try to comfort me.

• • •

When I was 4 years old, and we lived in New Jersey, I went to the Metropolitan Opera House to see Jean Babilée and Nathalie Philippart. While I was watching them, I forgot where I was, and real slow, I got out of my seat and began to imitate their arm and head movements. A tiny, sharp pinch made me sit down. By the time my Mommy pinches me, she has tried all kinds of nicer ways to get my attention.

• • •

More than a year ago, I broke my foot and wore a cast up to my knee. This made me very unhappy because it was hard to dance on one foot — which I did when my Mommy wasn't around. Mostly I could only twirl around with my broken foot stuck out in no kind of a developpé. The two times I got going real good I slammed my leg into the wall and broke the cast. Mommy said that I would have to choose between spending the money on my dancing lessons when I got better, or spending it on new casts.

• • •

At this same time my Daddy took me to see Ballet Theatre. He had to carry me piggyback from the car into the Philharmonic Auditorium because of my broken foot. I liked Eric Braun's dancing so much I wanted his autograph. When we came out Eric Braun was standing on the sidewalk talking to two pretty ladies. One of them looked like a cat. She had big blue cat-eyes, and wore a helmet-hat of royal blue feathers. My daddy carried me over and set me down on the sidewalk leaning against him. I held up the program and pencil, and the cat-like lady went to take it. But I said, "No, I want Eric Braun's autograph." The lady was Leslie Caron!

• • •

In November, the famous Indonesian dancer Devi Dja, held auditions for scholarships. I made up a dance to a record I had at home. and my mother took me to the audition. Mommy put the record on the seat next to her in the car. When we got there she decided not to get out on the driver's side because the traffic was too heavy. While she was moving to get out the other door, she sat ker-plunk on the record! When my name was called inside, I told Devi Dja my record was broken and she let me improvise. I won a scholarship in modern and Indonesian dancing.

• • •

Last year I went to the Sadler's Wells Ballet at the Shrine. Svetlana Beriosova was so graceful I wanted her autograph most of all. When the dancers were leaving the theatre, Beriosova came out too. She looked pale and tired, and her hair was combed too straight back — not pretty. I recognized her. I don't know why; I think it was from a certain look about her and the way she held her head. I seemed to be the only one wanting her autograph. Later I heard some people asking: "I wonder when Beriosova is coming out." They didn't recognize the dancer — they were looking for a made-up lady I think. *THE END*

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Taglioni

(*continued from page* 43)

done . . ." But Chorley was an Elssler fan, and preferred the more flamboyant style of the Divine Fanny.

In *La Gitana,* certainly the character dancing of Taglioni made a brilliant impression. This ballet, now forgotten, was the story of a high-born maiden stolen and brought up by the gypsies, and contained two principal dances for Taglioni, the Cachoucha and the Mazurka. In a rare lithograph by Bouvier, she is shown in the Mazurka, with blue bodice and cap of ermine. In the Cachoucha, she wore a scarlet jacket and used castanets. Though she differed from Elssler, it seems obvious that Taglioni was far from being a mere Sylphide, and could charm her audiences in many another role. Of her Pas de Schawl in *La Bayadere,* a critic of London's Spectator in 1835 wrote quaintly: "She clears the stage at 3 bounds, and makes the pirouette seem *almost* agreeable."

What of Marie Taglioni as a person? Perhaps the lure and fascination of ballet history lies in the mysterious quality of the characters who people it. They flower into life upon the stage, they earn fees, they get married, travel in stage-coaches, stay in lodgings, write letters, quarrel — all these fragments drift down to us, but the picture they make remains a ghostly picture. Taglioni is no exception as she flits across the London scene, first as the girl star and unhappy bride, then as the mature ballerina of the 1840's, regal in her seniority; and finally as the modest, rather 'genteel' old lady, teacher of polite and fashionable dancing, who resides at Connaught House, Hyde Park, her fortune gone.

On a sheet of printed note-paper dated 1874, she invites a neighbour to call. She will, she explains in French, be out on Wednesday, but in on Thursday, and so on. Her signature reads: "Vicontess Gilbert de Voisins" and beneath it are the words: "Neé Marie Taglioni" . . . She and her husband had long since parted, yet she clung to this empty title before the name which she herself had made so glorious. Was this a weakness for gentility, so prized in this late-Victorian London; or was it a touch of sentiment, of regret . . . St. Pancras church was fashionable still, but in a London different indeed from that of 1832. Life was more civilized, and boys no longer climbed up chimneys — but the ballet, shorn of its wonder, had become ornate music-hall stuff, its great stars replaced by ladies of the chorus.

There is no evidence that the slight, grey-haired lady at Connaught House, felt much interest on this point. She had her living to earn as dancing-teacher to the wealthy. But here in London she walked in a multitude of memories.

THE END

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Reviews

(*continued from page* 12)

With pink wreaths flat upon their slicked down tresses and swathed in full pink tutus, the four dancers evoked the Romantic era with every piquant tilt of the head, every buttery circle of the arms, every meticulous little *révérence*. Yet the dance wasn't sentimental. In Markova's dainty arrogance, in Nora Kaye's transcendent elegance, in the youthful sweetness of the other two dancers, the whole atmosphere of a celebrated event in Victorian England was brought into focus.

Sometimes Alicia Markova dances so delicately, her tiny feet caress the floor so lightly, her body is so fragile in its cloud of tutu, that the total effect is almost heartbreaking. Other dancers use the floor as a springboard. She seems drawn from it by some hidden, irresistible force.

Her opening night *Sylphides* was the essence of Romantic dance and yet it blended perfectly with the springier style of Lupe Serrano and Barbara Lloyd. Part of this blending came from the partnering of Erik Bruhn. Mr. Bruhn is every inch the Romantic partner — stately yet modest, poetic yet sturdy. With incredible sensitivity he adjusted himself to the body rhythm of each girl and gave the whole work a dynamic unity that would have brought joy to Fokine's heart. In a later performance of *Les Sylphides* with Ruth Ann Koesun and guest artists Nina Stroganova and Patricia Bowman, he performed the same function with three dancers of entirely different quality. And his own solo, with its gracious sweep in the mazurka steps, was a model of craftsmanship.

A high spot of The Ballet Theatre season was Mr. Bruhn's first Albrecht in *Giselle*. It must have been both challenging and deeply gratifying for him to make his debut with Alicia Markova as *Giselle*. By now Miss Markova's *Giselle* is legendary. The portrayal is like a minutely polished and faceted jewel. She conceives her role without a break, like a long sad song tinged from beginning to end with the hovering detachment of death.

As a concept it is deeply Romantic, and Mr. Bruhn suited himself perfectly to it. He treated Markova-Giselle as though he were a mortal and she a delicate bird about to escape his embrace. Although his performance was sometimes too restrained, there were unguarded moments — as when he enfolded the dead Giselle in his arms or when he took to the air after her tossed flowers — when one could see a great Albrecht-to-come.

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One tends to think of The Ballet Theatre as the guardian of the tradition of contemporary dramatic dance. For it plunges uninhibitedly into dramatic works. Although the current season was liberally studded with melodramas like *A Streetcar Named Desire, Caprichos, Capital of the World, Combat,* and *Fall River Legend,* it was, surprisingly, the three classic works, *Swan Lake, Les Sylphides,* and *Giselle,* that stood out for purity of performance and freshness of attack.

One of the most joyous dancing surprises of all was Nora Kaye in *Swan Lake.* It was a perfect marriage of controlled dancing and profound musicianship. The long sustained violin passages of the pas de deux were negotiated as though on a single breath. Her dancing was like a serene flight ending in repose.

Although she was never aptly used by the New York City Ballet, Miss Kaye's stay with this company seems to have done her some good. For technically she has found her center so that every extension, every arabesque, every turn, was whole and fluent.

Miss Kaye has also flowered emotionally, Her dancing in works like *Pillar of Fire* and even the hysterics of *Fall River Legend* had great insight which she was able to translate into clear, eloquent dance phrases.

In a dance art where there seems to be a dichotomy between the classic interpreter and the dramatic dancer, Ballet Theatre has been fortunate to bridge the gap with Lupe Serrano, Nora Kaye, and Alicia Alonso.

While Nora Kaye's Swan was a melancholy teutonic queen, Alicia Alonso's was almost serpentine. And while Nora Kaye's had a steady, inexorable rhythmic flow, Miss Alonso's had quicksilver undercurrents. The subtle rhythmic play has always intrigued us in Alicia Alonso's dancing. There is something Spanish and even Oriental in the way she shapes a phrase with rubatos and accelerandos and yet does not distort its structure. This kind of rhythmic imagination characterizes the great dancer.

She also has a good measure of dramatic imagination — as in her Lisette in *La Fille Mal Gardée.* Miss Alonso portrays the mischievous girl in this sturdy old character ballet with a true sense of humor. Her little classic variations are almost casual so that they never break from the central characterization. And her mime with its funny sway-backed posture, its turned in feet, and its quickness, is pure enchantment.

Colin, Lisette's swain, was one of the few roles that John Kriza performed convincingly. This was not Kriza's season. Girded by excess weight, he did not really get into his dancing stride until the third week. And there was constantly a tendency to perform as a soloist, rather than relate dramatically to his partners. He seems to be maturing in years without deepening comparably as an artist.

Igor Youskevitch, on the other hand, grows and deepens with every passing season. In *Giselle,* in *Swan Lake,* in the classic pas de

(*continued on page* 60)

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Inbal and Anna Sokolow

(*continued from page* 39)

With infinite patience and clarity she directed us every morning; watched each and every one of us; explained, encouraged, so that even the weakest among us felt her interest. She succeeded in bringing out the best in us.

During rehearsals she sat on the side and respectfully observed our way of expression. And she tried to understand our world, which was so far from her own experience. She tried to understand the essence of our works, our spirit, and our style. And it is phenomenal how well she was able to do so.

When she understood the source of our inspiration and what we were trying to say, she helped us to free ourselves to be more able to say it. This particular need of ours was understood by few of our own people. Many saw us only as a means of preserving the folklore of the Yemenites. But we, as children of a new land, one that is based upon the intermingling of Jews from the entire world, were not satisfied with a lore that was primarily that of exiles. We wanted to utilize this folklore only as a means of expressing the spirit of Israel today.

Anna understood all this and when she met with artists and newspaper people, she helped to explain our search to them. In Anna we found a leader and a loyal friend. We look forward with great anticipation to her return.

THE END

IN THE MAIL

Dear Editor:

. . . This month I was really shocked to see a two-page spread entitled "At the Ballet." This kind of article is in bad taste and certainly has no place in a dance magazine of any kind. If there are women who say "SWAN Lake Ballet? It still looks like a goose" — I'm not interested in seeing or hearing about them. . .

Suzanne Varady
New York, N. Y.

Dear Editor:

In your April issue of DANCE Magazine, I was particularly delighted with the pictures and captions entitled "At the Ballet."

Miss Lewis has a most expressive face — with all the intensity of a dancer, while Ernie Kovacs' tongue-in-cheek text was a delightful complement.

It all lent charming comedy relief to your magazine and is a singular commendation to you and your imagination.

Claire L. Jackson
Buffalo, N. Y.

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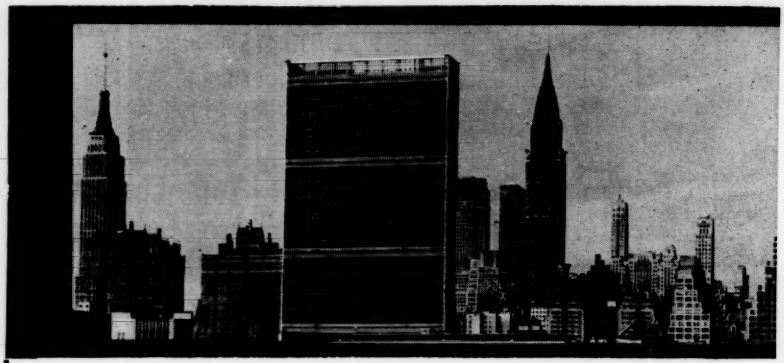

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Reviews

(*continued from page* 57)

deux, one never feels that he is performing oft-repeated roles. There is always new significance in his conquest of space, new significance in his moments of quiescence. We know of no other male classic dancer with his absolute physical integrity.

It looks as though Scott Douglas has been using Youskevitch as an example. For he has grown immeasurably as a classic dancer and as a gracious partner. Douglas has natural elegance and a refinement of style that includes neatly pointed feet — a comparative rarity among American male dancers.

One of the happy surprises of the season was Ruth Ann Koesun. For some time she seemed destined to remain the eternal ingenue — flirtatious, charming, and a little careless technically. But this year she has grown as a dancer and as an actress. Her Prelude in *Les Sylphides* was sensitive, contained, securely musical. And she was inventive in her portrayal of Mam'zelle Angot in the revival of Massine's pseudo-French "charabia."

As the comic barber in the same ballet, Eric Braun displayed the same flaw that has invaded all of his dancing. He has become a sort of jumping jack, sacrificing dramatic nuance in favor of the high jump and the multiple turn.

In addition to *Mam'zelle Angot,* The Ballet Theatre revived Massine's *Aleko.* We should have liked to see the energy needed to restage this pretentious bore diverted to a more careful remounting of Fokine's *Petrouchka.* For just as The Ballet Theatre is the natural repository for Tudor's ballets, it is also the natural company for Fokine's.

The Ballet Theatre dancers must be exceedingly patient. For the draggy musical tempi that were served up by conductors Joseph Levine and Daniel Saidenberg often kept them virtually glued to the floor.

Special praise must go to Regisseur Dimitri Romanoff, who had to coordinate something like twenty-two major works and several classic pas de deux and integrate twenty-two guest stars into the three-week fabric. He was not thrown by the task, nor were the regular Ballet Theatre corps and soloists, who performed with fervor throughout.

The Dance Drama Company
featuring Emily Frankel and Mark Ryder
April 10 and 16, 1955
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There is about everything Emily Frankel and Mark Ryder do an air of solid purposefulness. They decide on a plan and then follow it through in dance terms. Sometimes the purpose does tend to overshadow the result — as in their current project. But time will probably set the balance.

Their new Dance Drama Company is deliberately ecclectic. With themselves as principal dancers, they have assembled a warm and pliable ensemble consisting of Marilyn Poudrier, Yvonne Brenner, David Gold, and Howard White. The company is required to

perform in the modern, Eastern, and ballet idioms (embodied in specially commissioned works by Sophie Maslow, Hadassah, Charles Weidman, and Todd Bolender).

Despite the varied idioms, the company does have a basic style of its own — one that is robust, straightforward, and literal. Most suited to this style was Sophie Maslow's *The Diamond Backs* (jazz medley), a sturdy depiction of teen-agers dancing and fighting and scuffling in an aura of loneliness. The dance used a knifing as its climax. And despite the melodramatic overtones, the incident was surprisingly moving, probably because it had been securely motivated by the preceding atmosphere of frustration.

Mark Ryder found his most sympathetic role as the rebellious knife-toting boy. Less suited to his ingratiating but slow-moving style was the Prince in Hadassah's *Fairy Tale* (Hovhaness). The delicacies of hand and foot and head gesture escaped him. In fact, they escaped all but Miss Frankel, who has grown into a fine dancer — strong yet dainty, tempestuous yet lyric.

Hadassah's *Fairy Tale* mixed Hindu and western idioms rather uneasily. In watching her simple story of good versus evil, one did not feel that the mudras added an expressive element unattainable by means more natural to the dancers. There were, however, lovely pictorial moments — like the scene of the princess lamenting her fallen prince.

Although the approach of the Dance Drama Company is one of theatrical immediacy — of getting its ideas across simply for the average audience — Todd Bolender created an introspective ballet called *At the Still Point* (Debussy). The work was obviously deeply felt by the choreographer and lovingly danced by the company.

It concerned a girl's quest for maturity — her first realization of isolation — her encounter with a lover — the fulfillment — and a return to solitude, this time with resignation. Especially radiant was the pas de deux for Emily Frankel and Mark Ryder as the central characters. But the closing section seemed unrelated for an emotional theme.

Charles Weidman contributed *Penelope is Pursued*, a words-and-movement satire on television soap operas. Like so much of Mr. Weidman's recent work, it had flashes of priceless humor (the gargle-sounding commercials) alternating with unculled slapstick (the pursuit of Penelope by villains).

Mr. Ryder and Miss Frankel devised a rather trite folksy duet for themselves called *Whirligig*.

Costumes for the entire performance were by Barbara Shivitz. The musical accompaniments were recorded.

The Juilliard Dance Theatre
April 19 and 20, 1955
Juilliard Concert Hall

The ways of the theatre are mysterious. By all odds the Juilliard Dance Theatre under the direction of Doris Humphrey should have

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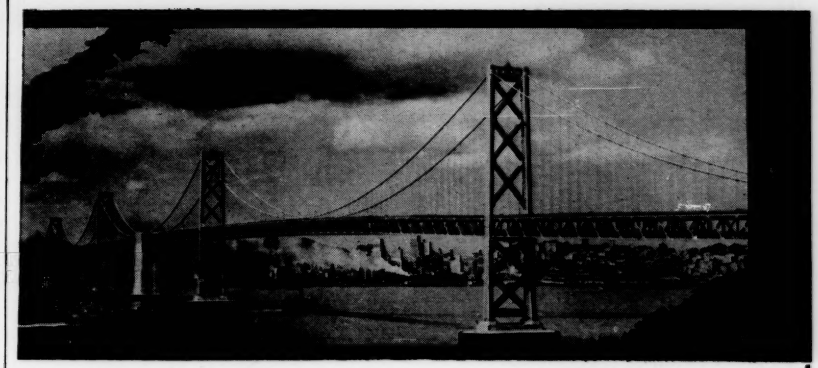

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Reviews

(*continued from page* 61)

been the most exciting event of the season. The dancers were hand picked by Miss Humphrey. They were rehearsed all year. And they had two premieres done especially for them, one by Doris Humphrey and the other by Anna Sokolow.

Yet the debut of this company of sixteen young dancers had a faintly academic tinge. For some reason, they had lost the dewiness of the very young, and it had not been supplemented by the spontaneity of the truly seasoned performer.

This was especially apparent in Anna Sokolow's graceful *Primavera* (to Arthur Benjamin's limpid Concerto for Oboe and Strings based upon piano sonatas by Domenico Cimarosa). In the spacious designs of her three-movement work, Miss Sokolow tried to capture the ardor, the solemnity, and the tremulous play of young people. In the first movement they leapt and spun in bold diagonals as though racing across a field. The couples quieted for the second movement, with the girls bending and extending in place before their partners. Then suddenly, as though the sun were emerging from a cloud, they dashed about and ended in the faintly gauche suspended postures of a Renaissance painting.

Of the ten dancers in the work, only Lola Huth and Jeff Duncan seemed to grasp its innocent yet slightly mannered quality. And one kept feeling that perhaps a group of ballet dancers would have revealed the tenuous structure more clearly.

The company seemed most at home in Doris Humphrey's *Life of the Bee* — perhaps because the theme in this work has a black-and-white clarity, and the structure is formal.

Life of the Bee is a remarkable work — as vivid and forceful today as it must have been when first done by Miss Humphrey in 1929. With the inevitability of ritual and the immediacy of drama it traces the choice of a leader by a social group, and her eventual acceptance of the role. The entire work is sharply stylized, with suggestions of non-human creatures in the bent, turned-out knees, the high extended legs, and the crooked hands and arms. Yet there is nothing unnatural or merely grotesque in the stylization. On the contrary, it has a dark and compelling logic of its own.

Lola Huth was an inspired choice as the Young Queen. She is a completely spontaneous performer. As she came alive in the opening birth scene, the feebleness of her uncurling fingers and the chilled stiffness of her body made her appear almost shocked with the newness of birth. And the way in which her tentativeness was harnessed to withstand the onslaught of the Old Queen (alternately danced by Joyce Trisler and Patricia Christopher) was both touching and powerful.

Miss Humphrey designed a brilliantly theatrical struggle for the two queens. With torsoes hunched and legs jutting in high ex-

tensions, they circled and skirmished like two terrible predatory beings. Joyce Trisler's conception of the Old Queen was sharp and vicious. Patricia Christopher's was forbidding.

In their massings-to-fly and in their lowering watchfulness during the battle of the queens, the company showed itself capable of far more dramatic projection than was elicited in the other two dances.

In her new work, *The Rock and the Spring*, Miss Humphrey tried deliberately to select a theme within the experience range of young people. It outlined a girl's conflict between submitting to family tradition, as symbolized by marriage, and choosing a life of her own, as symbolized by scantily clad young people gamboling beneath her window.

Perhaps because its premise was somewhat Victorian, the dance looked forced, as though its depiction of freedom were on an intellectual, rather than kinesthetic, basis. It opened with the young girl and three other females standing in a house. Constrained and frustrated, the girl peered from a window as ten young men and women sprang and jostled across the stage below. She tore off her long skirt and joined them.

They disappeared, and she reentered the house. A bridal veil was placed upon her head. She broke away; rejoined her playmates; only to have them skip off and leave her to dash her body in agonized limbo against the house. Inside, another girl was accepting the veil.

Some of the most arresting moments of the dance were those of stillness, when the quartet in Paul Trautvetter's handsomely designed skeletal house stood like pieces of stone with the light streaming down upon their heads. Cristyne Lawson was epsecially impressive in her ability to stand in elegant repose.

Clark Bailey's red-and-flesh tights for the "chorus of freedom" were interesting within themselves but rather unrelated to the realistic garb of the women within the house.

Melisa Nicolaides, who was the Protagonist, has grown into a technically secure dancer. But she tends to force her dramatic points, rather than trusting the audience to share her feeling.

Miss Humphrey's choice of scores for *The Rock and the Spring* and for *Life of the Bee* were both exceedingly apt — and of course, sensitively used. The Juilliard Orchestra under Frederick Prausnitz was a model of musical polish and dance-awareness.

Myra Kinch and Company
April 24, 1955
92nd Street "Y"

It is not always possible for dancers to learn from other dancers. But if only they could learn from themselves!

Last year Myra Kinch created a dance satire called *Giselle's Revenge*. It was a delightful piece of dance humor. And there was a sound reason. The humor derived from the consistent way in which the movement was stylized. The predatory ports de bras and

(*continued on page* 67)

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Virginia Tanner

(*continued from page 48*)

children then responded admirably.

The dance sketch was finished, repeating the "swing" and the turn for "under the apple tree."

Knowing that this movement pattern was only a beginning, it was a thrill to see the quick outline of a dance unfold before the audience. Development of a similar idea often results in a six-week's project before the ultimate completion of the dance.

Group II, ages eight through ten years:

This group began with a simple technical problem of folding and unfolding.

In approaching this problem the children were asked to assume a sitting position and to lift the back in a high arch, then curl under slowly into a round pattern. They did so in slow, medium and fast tempos, with the use of 8, 4, and 2 counts. Because many of the children were not successful, they were asked to put an imaginary beachball at the small of their backs and to arch the back over the ball, without pushing it away. This simple device of imagery helped technically.

Next, within this pattern, they were requested to use another part of the body in a reaching pattern as they arched the back. One particularly good pattern, extending one leg and opening both arms, was selected for group experimentation.

Miss Virginia then showed the children a piece of gnarled driftwood and led the group in a discussion concerning the ideas this mere piece of wood could generate within the students. One young sophisticate remarked, "It looks like modern art."

From the creative ideas provoked by the discussion, these wonderfully imaginative children began to improvise patterns that looked gnarled, distorted, old and strange.

Using the above study as a guidepost, Miss Tanner suggested a short poem.

"The gnarled tree has a dreadful cold
The wind took all its clothes
And didn't leave one single leaf
To handkerchief its nose." (*Vilate Raile*)

The three fundamental ideas of the poem — the feeling of a dreadful cold, the wind, and the use of a handkerchief in sneezing — were used as stepping stones for improvisation.

Rhythm, expressed in color, to bring out knowledge of accent and meter, was the next problem for Group 2. One red and three white pieces of art paper were placed on the floor, followed by one red and two white, one red and one white. In clapping the patterns suggested by the colored paper, the children had to put the accented sound (red paper) some place other than the hand and the unaccented sound (white paper) in the hands. Example, clap the floor on count one (red) with hands, and counts 2, 3 and 4 hands, hands, hands. After several combinations were tried, the group had to transfer this idea into body movement patterns, taking advantage of the entire stage area.

At the end of this session, as with the other groups, the class finished its demonstration, using three simple gestures to express "goodbye" in dance: Waving the hands and arms; shaking hands; and giving a warm hug. Each group presented a different version. The little ones said goodbye to the teacher; the next class, to partners; and the last group, to the audience.

Group III, ages eleven through fourteen:

This is the age when awareness of perfection and of discipline in mind and body are beginning to take over. Now is the time for the child who has been reared in creative dance to blossom.

To bring forth dance movement from this group, Miss Virginia used the texture theme. In presenting this motive, it was suggested that the girls imagine they were barefooted on sand and that they were to make as many patterns as possible by discovering ways of making imprints. The variety of patterns emanating from this simple suggestion provided an impressive study.

Next, the girls were asked to sit on the floor, side by side, with their backs to the audience. Three items, a group of fluffy feathers, a brush and a hard boiled egg in its shell, each possessing a different texture, were shown to the audience. To keep the girls from seeing the items, Miss Tanner requested that they remain with their backs to the audience and that the hands be placed behind their backs. Miss Tanner proceeded to touch the girls' hands with the objects. When this phase of the study was completed, the group was faced with the problem of translating the feeling of each item into a short dance phrase. Those who touched the feather responded with either a very soft or ticklish pattern. The girls who felt the egg gave smooth curved patterns, and those who touched the brush presented a quick, prickly, pointed movement.

In bringing the demonstration to a finale, Miss Tanner used the feather and a silver dollar as creative motives for developing "falls." The downward path of the feather as it was blown from the hand was slow, smooth, traveled slightly sidewards and reached the floor with no sound. Using this feeling of movement, the group demonstrated a series of falls. The second object, the silver dollar, was dropped to the floor. As it hit the surface, it rolled in spiral motion, followed by a series of rhythmic vibrations before it came to a complete halt. The girls responded, in small groups, by giving their versions of what they had seen.

Before leaving the stage, Miss Tanner emphasized that imagery is only one of many creative devices that can be used in stimulating students to discover movement phrases. In time delightful dance patterns, studies or compositions can evolve from this type of teaching. "It is," she remarked in closing, "the teacher's responsibility to guide, direct, polish, explain the patterns that can be enhanced through repetition and how to use space. Each dance experience then becomes satisfying to the student." *THE END*

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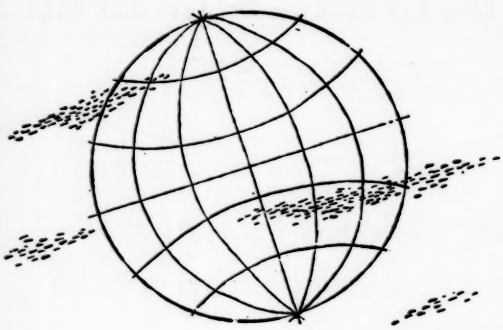

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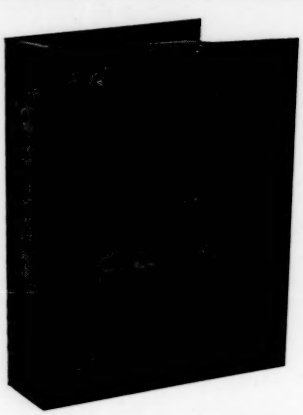

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Reviews

(*continued from page 63*)

spearlike changements — the painstaking and logical reversal of the atmosphere of the second act of *Giselle* — all gave *Giselle's Revenge* an identity of its own.

Once Miss Kinch had discovered the secret of effective satire, it's hard to believe that she could revert to the approach used in her new ballet spoof called *Variation on a Variation.* Here were the incidental gags (like a loudly scratching resin box) strung together with unrelated movement — with no attempt at form or oneness of viewpoint.

In her second premiere, a dance-opera called *The Wind is West,* Miss Kinch based her movement on a pointless libretto and score by Manuel Galea — one that had something to do with "The Princess and the Pea."

Although we cannot blame Miss Kinch for not making too much effort in the direction of this leaden material, it is strange that she should have used a semblance of formal ballet for her singers. Only one of them, Celene Keller, had the requisite dance experience.

The remainder of the program consisted of two of Miss Kinch's better solos and four group works for her company. William Milie, Bill Ross, and Ernesto Gonzales were especially spirited.

Manuel Galea accompanied and contributed the bulk of the musical scores.

Edith Stephen and Company
April 30, 1955
Henry Street Playhouse

Edith Stephen possesses perseverance and diligence in ample measure. But these are indeed lonely virtues when unyeasted by talent.

The eight works of her first full length concert were all neatly contrived and had tastefully selected musical accompaniments. But Miss Stephen does not seem to have any real physical image of herself, nor has she peered into her own heart. In dancing she ignores the movement potential of her strong, ample torso and concentrates on small-detailed, rather ineffectual flutterings of hands and arms. And her dance themes show little emotional drive.

Even the best of her solos, like *If Only*, had a feeling of derivation. This work, which opened the program, had a gentle moon-drenched atmosphere enhanced by Morton Feldman's sensitive adaptation of a Rilke poem (beautifully chanted by Rosalind Musolino). But the suspended parallel arm movements were quite reminiscent of Katherine Litz.

All of Miss Stephen's works (notably the solo, *Mr. Bong*, and the trios, *This Tender Thread* and *Country of the Heart*) were structured with great care and deliberation. In fact, one wished they had been less neat. In an atmosphere of creative spontaneity, even mistakes can be beautiful. *THE END*

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Helen Tamiris

(*continued from page* 23)

at the moment in both *Fanny* and *Plain and Fancy*, Tamiris has shown uncommon skill in making dance an integral part of the script and not simply an interlude or divertissement. In *Plain and Fancy*, this is magnificently illustrated by the Lantern Light and Carnival ballets.

Tamiris came upon the Broadway scene immediately following the enormous success of *Oklahoma!* and Agnes De Mille's dances in that Rodgers and Hammerstein delight. It was, perhaps, the beginning of the serious use of dance in musicals, as opposed to mere hoofing and high kicks. Tamiris was not without her failures and heartaches. Her first two musicals, *Marianne*, about Occupied France, and *Stovepipe Hat*, about Lincoln, died on the road in 1944, though her choreography was awarded favorable out-of-town notices. Tamiris, after these efforts, was promptly hauled off to a hospital with a bad case of nervous exhaustion. "I ate well for a change," she remembered, "but I wasn't geared to the mad tempo and temperament of Broadway."

Then came *Up In Central Park in* 1945. It was a resounding hit for the choreographer. Her skating ballet had the whole town talking, and a new career was launched. "Call Tamiris" became a customary cry with producers with new musical-comedy scripts in their pockets. Memorable ballets followed. Remember Haunted Heart and Tiger Lily in *Inside U.S.A.?* Or the Indian Dance in *Annie Get Your Gun?* They gave modern dance a healthy boost on Broadway. Along with encouraging high standards on Broadway, Tamiris has also done much in the way of introducing concert names to the medium, including Pearl Primus, Valerie Bettis, Pearl Lang, and Daniel Nagrin (who is Tamiris' husband).

"Today, choreography is much more secure on Broadway. A decade ago, it had no real place, and the choreographer was not considered an important contributor to a musical's success. Only with today's public acceptance is a choreographer able to demand and receive royalties for his work. Some of the younger ones still get a flat fee and nothing else. There are still no established standards. Each one has to fight as an individual. For example: no royalties via a film sale.

"The copyright remains a basic problem," she added. "Today, it is based on the filmed or notated copy of a dance. Filming is a prohibitively expensive process. You cannot film a dance during the actual performance: the lights, for one thing are wrong. So you must engage the entire stage crew and the company and musicians — much too costly. Notation, more practical, is still in its infancy. I remember that a strange man came backstage during one of the musicals I did and copied all my dance movements — for a foreign production. I did not get a penny. I was furious. There was nothing I could

(*continued on page* 74)

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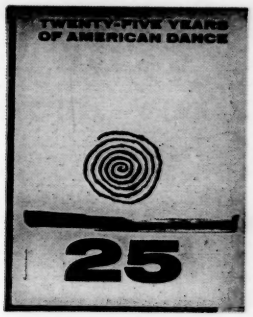

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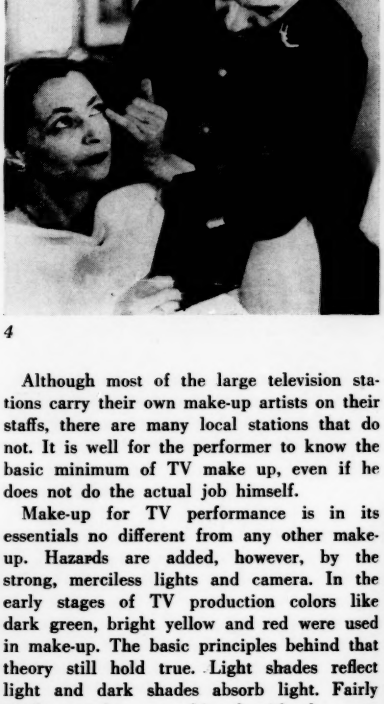

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Although most of the large television stations carry their own make-up artists on their staffs, there are many local stations that do not. It is well for the performer to know the basic minimum of TV make up, even if he does not do the actual job himself.

Make-up for TV performance is in its essentials no different from any other make-up. Hazards are added, however, by the strong, merciless lights and camera. In the early stages of TV production colors like dark green, bright yellow and red were used in make-up. The basic principles behind that theory still hold true. Light shades reflect light and dark shades absorb light. Fairly similar results are achieved with the same make-up used before stage footlights. On a TV set the lights are overhead and pick up light and dark much more.

WABC-TV in New York City very kindly put at our disposal make-up artist George Greenfield, who patiently explained, as he worked, the how and why of what he was doing. Mr. Greenfield is an extremely interesting young man in his own right, having been an actor on both stage and screen, and a night club M.C. In 1933 when Hollywood was at a low ebb, he decided to study theatrical make-up. Having served his stint in the armed forces during the war, he applied himself to his great love — mechanics, working as an aeroplane and auto mechanic. He still likes to take a balky engine apart and make it purr. Perhaps that is why he owns a few boats! He is married to an actress, and they have two children. About five years ago he was called to WABC to work in the make-up department, where he enhances the many faces appearing before the cameras. He gets

5

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really enthused when he can do a character make-up. When working on a well-known face for a character part, he manages to portray the character without obliterating the facial characteristics which make that face recognizable to the viewing audience.

So we talked to this versatile young man and ended up in the chair, as you can see, being made up and snapped by one of our staff photographers, Herb Flatow. One half of the face was done first, in order that we could better observe the process and the results. Here are some of the essential facts.

For straight make-up, Mr. Greenfield finds cake make-up best, because the strong lights cause "bleeding" (i.e.—the oils come through) with more greasy bases. "Bleeding" creates ravines and crevices, which photograph as lines in the face and are aging. For extremely dry skin, pan stick is used. This is not as heavy as the usual grease stick.

General make-up should be considered in terms of such things as hair coloring, background of the set, and costume worn. A blonde working against a grey background should use darker make-up, otherwise she will wash out. For a dark haired person, in a dark background, wearing dark clothes a lighter make-up should be applied. Light arms against black clothing should be made up, because black and white together clash. While each, by itself, is acceptable for the camera, together the contrast creates a blur.

Light make-up reflects more light, washing out wrinkles in deep or receded areas. Dark make-up absorbs light, setting back or receding prominent tissues.

Although some specialists use their fingers to apply and blend make-up, Mr. Greenfield prefers to use a sponge, doing some blending with his fingers. He moistens the sponge with water before it is applied to the make-up. This helps avoid a mask-like look. The rule for cake make-up is to use cold water for a thin translucent make-up — if a heavier effect is desired use warm water. For pan stick (which has a grease base) reverse the rule. Mr. Greenfield prefers the well-known Max Factor products. For the make-up illustrated he used "Pan-Cake Make-Up" #4N for the general base. Since it is desirable to use a color three shades darker for shading, he applied #7N where it was necessary to create darker areas. He used #21 (in another shade scale) to highlight.

When using pan stick a shade darker than in cake is used for general tone and 4 or 5 shades darker for shading, because powder is applied over the pan stick make-up, and affects shading and highlights. The light shade in pan stick is #1N. Max Factor also manufactures a non-allergic make-up. These are labeled with a "U" in the code numbers.

The word we heard most during the session was — "BLEND" — always blend edges up and out. All make-up must subtly blend one area to the other. And all make-up should be subtle, even when some of the scenes are long shots. Although long shots tend to washout the face, the subtler make-up will be more attractive on the close up shots — and these are usually more frequent in TV.

Make-up tends to curdle with the heat and begins to "bleed". Never powder once make-up is on. Use a puff covered with a dry face tissue and pat lightly to blot make-up (or perspiration). If there should be need for retouching, use a damp sponge to apply the general base used. *(continued on next page)*

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Television Makeup

(continued from page 71)

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Having chatted for a while with Mr. Greenfield (photo 1) we are ready to begin. 2) The face is studied. The conclusions are that the eyes are too protruding, the nose bridge is good, one side of the nose is too wide, the tip of the nose is a bit pendulous, good high cheek bones, furrows from nose to mouth, a mouth that droops at the corners, slightly sagging jowls, and sundry wrinkles and crows feet.

No drastic changes will occur, but the good points will be enhanced and the bad ones toned down. 3) & 4). The general base is applied (#4N). This is worked into the hair, brows and under the eyes, into the nostrils and ears. The darker (#7N) was applied to the hair line at the upper brow to shade from hair to skin tone. Ears are carefully made up, inside and out, so is the neck, as far as it is to be exposed. The edges are always blended 5). The #7N was also applied to the upper lid of the eye, from the center towards the temple (to help recede the eyes) to the sag at the jowl line, to the side of the nose to straighten the line, to the underneath and tip of the nose to shorten and remove the pendulous look which would have been emphasized by the powerful lights and picked up by the camera.

6) #21 was then applied with a finger and a fine brush to the furrow lines near the nose, and under the eyes (a sunken area which would have appeared hollow). 7) Rouge (light technicolor) was then applied with soft cotton applicator or sponge. The natural line of the lower edge of the cheek bone was established — no rouge ever goes under that point. This line can be seen when the cheeks are sucked in, a good way to check. The line of rouge can be established by placing a pencil along the cheek from the corner of the mouth to the tip of the ear. A narrow, fork-shaped block from the nose is marked off. Blending again took over — carefully, up and out. *(continued next month)*

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Helen Tamiris

(continued from page 68)

do. It has happened to all choreographers."

Tamiris is now listed in the playbills: "Choreography and musical numbers staged by . . ." This is also an advance made by choreographers within the past decade. Tamiris' work on non-dance numbers is vastly important and often under-rated even by critics. The stage movement for the stern and stirring "Plain We Live" chant in *Plain and Fancy* is an example of her excellence in this department.

Not all the ballets she creates ever see Broadway. For example, in *Plain and Fancy*, she created a Shunning Ballet during the out-of-town tryouts.

"It was dropped," she said simply. "It was one of the best I have ever done, of an intense religious nature. But out it went. So I was ordered hurriedly to devise a new dance in its stead — it became 'By Lantern Light.' I worked 24 hours a day on it out of town. One morning, after a couple of hours' sleep, I woke up and there it was. However, all was not well. Just before the Philadelphia opening, we discovered that the stage crew could not change the set fast enough after the new ballet. The dance was too short for the stagemen to know where to change without sufficient rehearsal There was a stage wait. 'What can we do,' the producers asked. So I devised a cross-over, an afterpiece, the day of the opening. The stage crew got it perfectly, and it went beautifully that evening. It has been in the show ever since. It's just one example of the hectic last-minute work involved — with round the clock hours — on a new musical."

Within the past couple of years, Tamiris has become famed as a dance doctor, the dance equivalent of Abe Burrows, who is often called in at the last minute to save ailing scripts. Tamiris was a last-minute replacement on *Carnival in Flanders*, *By the Beautiful Sea*, and *Fanny*, after the producers judged the original choreography unsuccessful. She does not relish the dance doctor assignment.

"I'll never do another," she declared. "It's agony. You are brought in as a genius. The deadlines crowd in upon you. You've got to be superhuman. I prefer to start from scratch, as I did with *Plain and Fancy*."

Helen Tamiris's own dance training goes back to her childhood. She attended Irene Lewisohn's classes at the Henry Street Settlement (before Miss Lewisohn's Neighborhood Playhouse was formed) when she was eight. She was born on New York's teeming East Side, and came of a cultured family with plenty of talent, little money. Her brother Maurice became a painter, Samuel a sculptor and musician.

After high school, the high-spirited youngster ignored her father's efforts to send her to college, applied instead at the Metropolitan Opera Ballet, where she underwent two years of rigid training in Italian ballet technique.

The third year, she toured South America with the Bracale Opera Company as a leading dancer. She endured another year at the Met upon her return, vowed it would be her last.

Irritated with the rigidity of Italian ballet, she thought perhaps Russian technique would be freer. She went to Fokine. Still unsatisfied, she tried the Duncan School at Carnegie Hall. She was constantly reminded: "Do it softer, Helen." Then, forsaking all these approaches, she decided to devise her own brand of dance. First, to support her quests, she toured night clubs and movie presentation houses, appeared on Broadway as a specialty dancer in a *Music Box Revue*. It was at this time that she switched from her own prosaic name, Helen Becker, to a more exotic pseudonym, Tamiris.

She was prepared now for the big plunge. Her history-making concert debut came October 9th, 1927, at the Little Theatre in New York. Louis Horst, who advised most of the modern dancers of the era, was her accompanist. She was at once acclaimed for her zest, her native spontaneity, her direct and vigorous movement, a kind of inherent danciness.

In the following year, she danced at Salzburg, the first American dancer to appear there since Isadora Duncan. Her expense were paid by banker-philanthropist Otto Kahn. She introduced Negro spirituals and American folk music to the Salzburgers and Europe's musical elite. She also appeared before enthusiastic audiences in Paris and Berlin.

She danced annually in New York. Many of her works are remembered today with affection and respect: the satirical *Twentieth Century Bacchante;* the expressive solo, *Dirge;* her Negro spirituals; the magnificent *Walt Whitman Suite;* the *Cycle of Unrest.* One would like to see them revived.

In 1930, Tamiris organized the Dance Repertory Theatre, of which she was president. It was a bold attempt to widen the dance audience by combining the leading modern dancers in joint concerts, instead of isolated individual ones. Martha Graham, Doris Humphrey, and Charles Weidman were fellow-members. In the second season. Agnes De Mille joined. But like so many other worthy tries, this one failed after its second year.

She composed *How Long, Brethren?* in 1937. This ambitious dance drama included striking dance solos for Tamiris, plus an accompanying Negro choir. It was a ten-week hit at the Nora Bayes Theatre; ran again for two weeks at the 49th Street Theatre at the end of the year. It was a product of the WPA. Tamiris was exultant that her work for the dance division of the Federal Theatre Project was creating new and ever-wider audiences. The government, for the first time in its history, was financing dance. Among her other stirring works during the Project days was *Adelante,* a passionate dance on Spanish themes. She fought hard for the WPA, saw its possibilities for modern dance. And she took the demise of the dance project equally hard. (*continued on page* 76)

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Helen Tamiris

(*continued from page* 75)

She always sought ever-widening audiences. In 1940, she appeared in a night club act at New York's Rainbow Room with Daniel Nagrin and her company. The act was a decided hit. This was remarkable in that the work, *Liberty Song*, was a serious one, a modern dance creation based on songs of the American Revolution. In 1947, she again found a wide audience when she did the choreography for *Promised Valley*, a centennial celebration produced by the State of Utah. The spectacle was presented in Salt Lake City in an outdoor theatre seating 10,000. Tamiris could see the possibilities of reaching millions of Americans through dance.

Today, Tamiris choreographs for Broadway. Her standards have not lessened. She still eschews the obscure and the pretentious. Her own dance has always been permeated with a healthy earthiness. In hit after hit, she has never forgotten the credo she formed for herself some twenty-five years ago, "The dance of today must have a dynamic tempo and be vital, precise, spontaneous, free, normal, natural, and human." *THE END*

* * *

Shanta Rao

(*continued from page* 32)

teacher walks over the pupil's back massaging the muscles with his feet: this is painful at first, but it helps the boys enormously in achieving the characteristic *Kathakali* stance, with knees outstretched and the weight on the outside edges of the feet.) Lacking the massage, Shanta was at a disadvantage, but worked with such spirit and energy that after years of work under Ramuni Menon — first at the Kalamandalam and later at his own village — she mastered the whole enormous range of the style. On the stage she danced only the female roles, but her complete training was invaluable to her when she began work as a *Kathakali* choreographer.

It was while she was still continuing her *Kathakali* studies that Shanta began work with Meenakshisundaram Pillay, the great master of the strongest and most exacting school of Bharata Natyam. For a while she spent part of each year working with Ramuni Menon and part with Meenakshisundaram Pillay in the latter's village of Pandanallur in Tanjore district. Shanta's studies in Pandanallur demanded something more than a ride on the subway to 57th Street. This Brahmin girl, born in the great city of Bombay and accustomed to every comfort, buried herself for years in a remote South Indian village with only the most rudimentary living facilities and no social life whatever. Once again Shanta won the heart of a great teacher by her devotion, patience and capacity for concentrated work: Meenakshisundaram Pillay gave her instruction twelve hours a day for months on end, year after year, and passed on to her the great wealth of standard enchainements, gestures and rhythms whic

(in conjunction with her remarkable creative vigour and her purity of style) make her a unique figure among living *Bharata Natyam* dancers. Of all the tributes Shanta has received, none can give her more satisfaction than the one she received from this teacher:

"Shanta is the only pupil of mine who has had the passion, devotion and courage to learn from me, in the past seven years, ten long *varnams*, eight *tillanas*, eight *jethisvarams*, and scores of other smaller pieces, and what is more, the only dancer who religiously stuck to the purity of style I have taught her." The dancers referred to by Meenakshisundaram Pillay represent items in a traditional *Bharata Natyam* recital — each one being a type of dance with its own characteristic structure. This tribute was made early in Shanta's career; since then she has enlarged her repertoire with a considerable number of items composed by herself, and in fact she has devised a number of new types of *varnam*.

It is impossible to exaggerate the importance of the purity of style mentioned by Meenakshisundaram Pillay. For a number of years the classical styles have been in grave danger of losing all their beauty as dancers mix them together, combine them with phony "oriental dance" movements brought in from the West, and eliminate all the difficult foot-rhythms; in Indian films the standard of dancing is appalling, and even recital dancers commit the most unpardonable sins. Shanta has moved very strongly in the opposite direction, keeping each style quite pure and insisting on complete authenticity in costume and music as well as in technique.

This does not mean that she is a mere robot, reproducing exactly what she had been taught or has composed for herself. In fact the higher flights of Indian classical dancing demand spontaneous creative ability in the artist, who is choreographer as well as interpreter, in the same way that the Indian musician is invariably a composer, improvising each piece within the strict laws of scale and rhythm. For Shanta, the creative elements in dancing is all-important, and she makes improvisation an essential part of every item she dances (with the solitary exception of the *alarripu*, the invocational dance which begins a *Bharata Natyam* recital). Like Indian musicians, she prefers to choose items which suit her mood at the time of performance, and the time she takes to perform one item may vary within wide limits. Dancing for her is a very personal thing — a communion with God. She feels sorry for Western dancers, condemned to perform the same steps each time, whatever their mood: to her there is no art without individual expression and creation. It is fascinating to see her begin to take fire after about ten minutes of a dance throwing excited glances of gratitude and encouragement at her musicians (as they improvise in rapport with her) and inventing even more daring combinations of rhythms, dance-movements and *mudras*: when she is

(*continued on page* 78)

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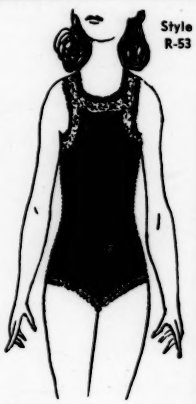

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CATALOG upon request

(*continued from page* 77)

properly aroused she can make a dance last half an hour more than on the previous occasion. Here is the great classical tradition of India in all its creative vigour.

Modern dancers will be able to appreciate this aspect of Shanta's art, for improvisation has played an important part in modern dance ever since the pioneer days of Isadora Duncan, and for the most part modern dances are composed by the dancer rather than by another choreographer. Modern dancers can also find in Indian classical dancing, as shown by Shanta, a number of dynamic qualities of attack and body movement which are thought of as inventions of the last few years, though they have existed in *Bharata Natyam* for a thousand years or more.

Ballet dancers will find that certain elements are common to the classical techniques of the West and the East: in both, the movements come to a climax in a series of poses with careful balance of the line of arms, legs and head; both make extensive use of turn-out so that facial expressions and movements can be projected to the front; and both make frequent use of deep pliés with upright back.

In certain respects Indian dancers have a great advantage over their colleagues in the West. In India, the various techniques provide an elaborate training for every part of the body: hand, finger and eye movements, for example, are practised quite as much as foot movements, and facial expressions are produced through careful training of the facial muscles instead of growing unconsciously out of the feelings of the dancer (as in the West). When Shanta is dancing in any of the three styles she has mastered, she uses her eyes in a highly stylized way, in combination with movements of her hands and head, to create a vivid picture of a certain mood or aspiration — carefully preserving in each style the particular combinations of eye movement, head movement and gesture which belong to the style in question. Though many of the dance-movements and *mudras* of *Mohini Attam* are similar to those of *Kathakali*, these two styles have different types of what one might call dance-syntax, and it is one of the marks of Shanta's sensitivity and integrity that she is meticulous about observing these differences. (A Western analogy could be found in the work of a highly musical and sensitive classical dancer like Margot Fonteyn, who phrases very differently when she moves from Perrot's choreography for *Giselle* to Ivanov's choreography for *Swan Lake* and on to Fokine's choreography for *The Firebird*.

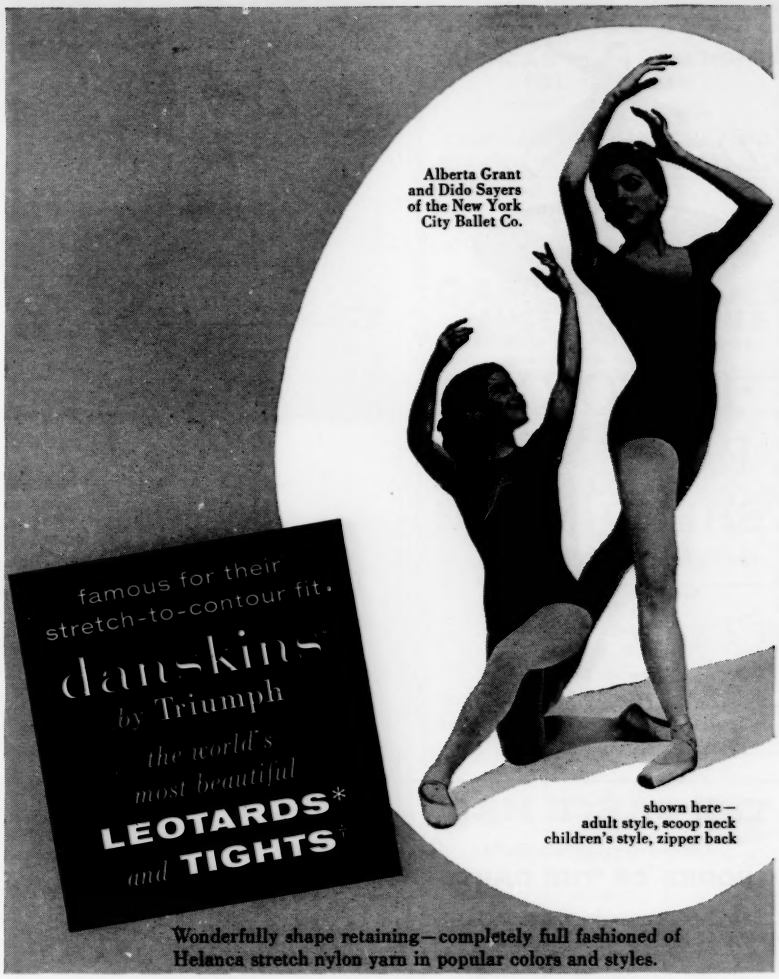
Like Flamenco and a good deal of modern dancing, and in violent contrast to ballet, Indian dancing emphasizes contact with the ground; moreover the angles of the limbs are emphasized instead of being rounded as far as possible into curves. But this directness and earthiness of Indian dancing does not prevent the Indian dancer from expressing

the highest spiritual ideals: it is characteristic of Indian culture as a whole that there is no sharp distinction between secular and sacred. (In a *varnam* in which Shanta expresses the despair and eventual joy of a woman suffering from unrequited love it is impossible to say whether the object of this love is a god or some great human lord.)

Since the dancer's ankles have bells around them and every contact of the foot with the ground makes a definite and audible beat, it is essential that the dancer should have a highly developed rhythmic sense: precision is all-important, and to break the *tala* (rhythmic pattern) is the Indian equivalent of a ballet dancer who falls on her face. Shanta's remarkable achievements are of course based on a very highly developed musicality. In her *jethisvarams* (*Bharata Natyam* dances in which stress is laid on very complex rhythmic variations) she improvises the most difficult new patterns in a kind of friendly contest with her musicians, with a *joie de vivre* and carefree mastery which delight equally the expert and the non-expert. In *Mohini Attam* she is responsible for preserving the music as well as the dance-technique; the former is highly specialized, and had no *raison d'être* when the dancing fell into disuse. In *Kathakali* Shanta has devised a whole new type of instrumental and sung accompaniment for her dance-drama *Ambapali*: this is based on the strictest canons of classical South Indian music, but offers more variety of instrumental colour and scale than is traditional.

Here, as in the whole of her work, Shanta shows a powerful and very valuable sense of the continuity of Indian cultural traditions: she is aware of the need of change, but is also aware of the great riches which have accumulated within the classical tradition and which provide material for the solution of almost every artistic problem facing the dancer-choreographers of modern India. This makes her a figure of major importance among the creative artists of today, both of the East and the West; and we owe a debt of gratitude to the Museum of Modern Art and the Ford Foundation for bringing her here. *THE END*

The newly rebuilt ballet studios of the Vienna State Opera House, models of comfort and beauty, are already very busy. Under the direction of ballet mistress Erika Hanka and guest teacher and ballet master Gordon Hamilton, the company is being prepared to do "Giselle" for the ballet's Nov. opening program. The building has not been usable since 1945, when it was gutted by a bomb.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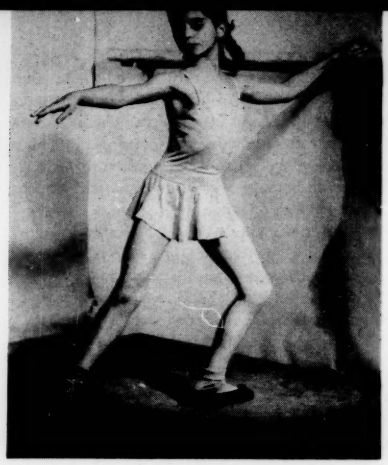

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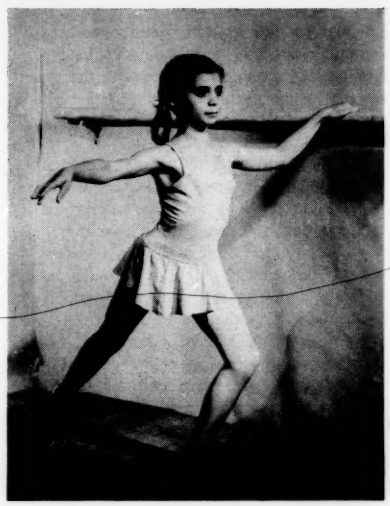


3

DO'S AND DON'TS OF BASIC BALLET BARRE EXERCISES PART ELEVEN

BY THALIA MARA

PHOTOS BY WALTER E. OWEN

Since this series of articles concerns itself with *basic* exercises at the barre we are going to discuss this particular exercise in its simplest form. As a matter of fact, in its simplest form it is, in my opinion, one of the most important exercises of the early stages of training. It is most useful and important as a preliminary to learning the *assemblé* which is one of the basic steps of allegro work.

The exercise while simple in execution is not easy for the beginner to perform correctly. Its value to the *assemblé* lies in the fact that the student learns to brush one foot out on the floor while executing a *demi-plié* with the supporting leg. This does not sound difficult but, of course, the important things are how the foot is taken out, the maintenance of correct body placement as it goes out, the firmness of the supporting ankle, and the turn-out of the supporting knee as well as of the working leg.

Battements soutenus may be practiced *en croix* (*quatrième devant, seconde, quatrième derrière*) or only *à la seconde*. Assuming that we are executing the exercise *en croix*, we begin with the right foot front in fifth position. Bend the left knee in a *demi-plié*, at the same time slide the right foot forward (with straight knee) to a point *à la quatrième devant*. (Count "1") Straighten the left knee, at the same time draw the right foot again into fifth position (flat). (Count "2"). Repeat the *plié* with the left leg, sliding the right foot to a point *à la seconde* and returning it to fifth position behind the left foot as the left knee straightens. Repeat the *plié* and point *à la quatrième derrière*, etc..

In a more difficult form this exercise is performed with a small *developpé* before the point on the floor and finishes each time in fifth position on the *demi-pointes*. Both forms are valuable for different reasons and at different stages of the student's development.

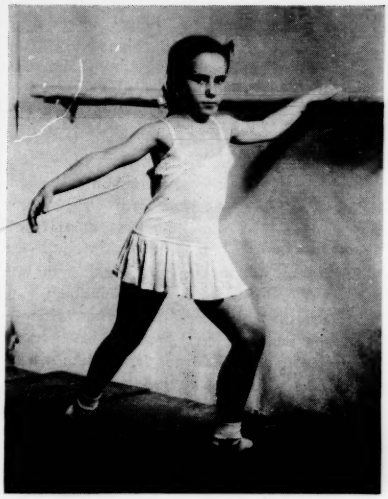
THINGS TO REMEMBER

In doing the *demi-plié* great care must be taken that the knee opens out over the toes and does not fall forward causing the arch to roll inward and thus weakening the foot and ankle.

The working leg must be well turned outward at the hip and the knee kept straight.

Dont's: 4

5



6

BATTEMENTS SOUTENUS

Watch that the pointing foot does not sickle.

Maintain correct alignment of hips and shoulders. Do not "sit into" the hip on the supporting side nor raise the hip on the working side. (Both very common faults).

Keep the body well lifted out of the hips.

Slide the entire foot firmly on the floor to the point.

DO'S

Sonja Bacharach, our little model of intermediate grade, is demonstrating the count "1" of each *battement soutenu en croix*. In picture number one we see the foot pointed *à la quatrième devant*. In picture number two the foot points *à la seconde*, and in number three the foot points *à la quatrième derrière*. Notice how well centered Sonja is in each position. Her supporting foot is straight and the ankle holds firmly. The bent knee is held directly over the toes of the supporting foot. The working leg is well turned out, too. The head is held erect and she looks straight forward for the fourth positions front and back, and to the side for the second position.

DON'TS

In the next three pictures Eva Di Piazza, our little beginner, shows us how not to do *battements soutenus*. In picture number four, Eva has been turned toward the camera to show that the knee of the supporting leg has been allowed to fall forward causing her to roll inward on the arch of her foot. There is no attempt to turn the working leg outward and there is no effort of holding the body up out of the hips. The free arm hangs limply, the head droops. All of these faults are common in the beginner.

In picture number five, in addition to the faults shown in picture four, Eva now shows us what happens to the arm and shoulders if the student stands too close to the barre. Hips are also completely out of alignment.

Picture number six shows the same errors plus the error of allowing the weight to fall on the working leg. The weight must remain centered over the supporting foot throughout the exercise.

(series to be concluded in July)

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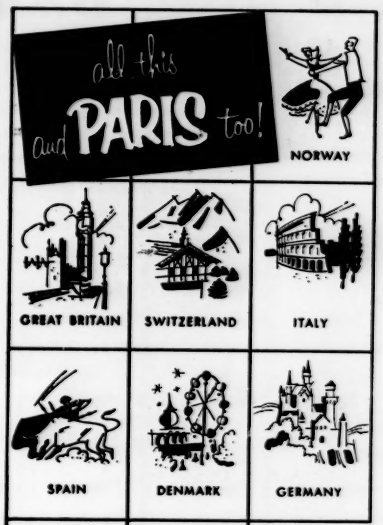

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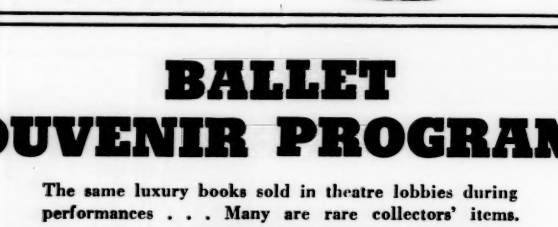

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Broadway: '54-'55

(*continued from page* 20)

Plain and Fancy than you can dislike any nice wholesome, kind-of-pretty-in-a-plain-sort-of-way girl. But you can feel a bit blighted at having to sit through remembrances of *Oklahoma* past. The people are attractive: their dispositions are sunny, and the Amish do come off very well, indeed — strictly when they are being Amish. The rest of the time *Plain and Fancy* is just another Broadway musical, unfortunately wasting one of America's richest folk lore lodes. Tamiris does come through with a gregarious Carnival number, distinguished more for Daniel Nagrin's dancing than for the fertility of his wife's choreography. There is also a barn-raising number which might just as well return to *Seven Brides for Seven Brothers*. And there's a delight of a little singing-acting-dancing girl named Barbara Cook. Sad, though, that *Plain and Fancy* is more Broadway than Lancaster, Pa.

From the dance viewpoint, *Three for Tonight* has one solid, scintillating asset: Gower Champion. He is one of the most stylish dancers of our day — almost on a par with such delights as Fred Astaire, Paul Draper and Ray Bolger. Mr. Champion has also staged *Three for Tonight* with great fluidity and just a bit too much marching or walking in formation. What you get is a concertized revue, very pleasant, sometimes blithely soporific — but never when Gower Champion is on stage. Champion's spouse, Marge, dances like a ballroom team whiz but she does not have Champion's stylishness, his smoothness. Marge Champion looks and dances a bit too much like show biz: Gower Champion makes hoofing and the usual dance-team acrobatics into a fine theatrical art form. Just a note about singer Harry Belafonte: he moves beautifully, uses his body brilliantly. We also liked a little three-way vaudeville dance turn happily executed by the Champions and cherubic Hiram Sherman. To return to Mr. Draper: he's appeared twice this season — once with his genius of an aunt, Ruth, and once on a bill (*All In One*) with that genius, Maureen Stapleton. Both theatre evenings were conceived by the same management: Charles Bowden and Richard Barr. They aim to give Broadway the highest type of variety house. They have. Paul Draper is, of course, one of our great dancers. He repeats his numbers over and over, miraculously they are ever new. He can continue to repeat the mixture as before and all will be right with theatre dance in the U.S.A.

Two revues must be mentioned: *Shoestring Revue* and *Phoenix* '55. Dania Krupska staged the dances and musical numbers of the first with a springtime freshness, and all on a miniscule stage. Boris Runanin, choreographed the second, seems to have given a new twist to the lift, but then he got carried away with this burst of originality and went right on repeating it. Best of all he created a satire

on *The Cage* which batters that Robbins work considerably. The Runanin opus is succintly titled, *The Trap.* It is hilarious. In it, Nancy Walker is Nora Kaye. In it (actually throughout *Phoenix* '55) Nancy Walker is one of the greatest acting, dancing comics since Marie Dressler. Miss Walker also sings: we used to like her chanteusing but now it seems less than her acting, her miming, her dancing. Gemze de Lappe is officially the revue's leading dance asset. She does what she has to do with chic, but this is Nancy Walker's show, and there's little anyone else can do to take it away from her.

The Phoenix Theatre also had Sophie Maslow do a thread of movement and dance earlier this season — that was for *Sandhog.* Miss Maslow did her job delicately, luminously stitching together the somewhat lugubrious proceedings. And that reminds us of Eartha Kitt in *Mrs. Patterson.* Miss Kitt did not really dance: she gave the illusion that she was dancing, and the illusion she gave was a very pretty one. And then there was the unpretentious but helpful contribution of Don Redlich to *Thieves Carnival.*

Now for *Damn Yankees.* I have seen it once, during a New York run through, without costumes, scenery or any of the assets which make for theatre illusion. . . That is, without any of the assets save these: a radiant book, a radiant score, radiant performers directed radiantly, and radiant dance direction by Bob Fosse. The boys involved in getting *Pajama Game* onto the boards thought up this one. What they did for the pajama industry, they have now done for Baseball and the Devil. In *Pajama Game* they gave us Carol Haney. In *Damn Yankees* they give us Gwen Verdon, magnificently cast and presented as the Devil's own henchwoman. Verdon sings, dances, says lines (sometimes with a deliriously contrived mittle-Europa accent) gloriously. Fosse has done gregariously right by our Gwen. He's also given us the best dance in any show Broadway has seen this season. When we saw the show, the Fosse dances did seem to repeat some of the Fosse *Pajama Game* devices. We understand that this is no longer true, and why should it be when Fosse is one of the most inventive choreographers we now have on the Broadway scene? We will even go way, way out on a fragile, fragile limb and say that *Damn Yankees* is the best American musical since *Pajama Game,* and that Bob Fosse has done the best choreography for any American musical since *Pajama Game* . . Season '54-'55 also saw *Ankles Aweigh* and a couple of other lemons, the kind produced by blight.

Season '54-'55 had little that was sensationally original in Broadway dance but what there was (the work of Heawood, Robbins, Fosse, Ross, the one Loring number, the dancing of Gower Champion, Paul Draper, Nancy Walker, Gwen Verdon and Geoffrey Holder) more than made up for the feeling of choreographic drought. *THE END*

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HEEL AND TOE

BY PAUL DRAPER

HEEL

The simplest form of using the heel is known as a "heel-drop." This is generally done by lowering the heel from a raised position onto the floor so that a sharp tap sound results. How high a raised position? How sharp a tap? Do you fall onto the heel or control the lowering movement? These questions are usually left to the imagination or whim of the dancer.

In order really to use your heels proficiently, you must be able to control with absolute precision the movement and, to a large extent, the sound. I should like to interrupt here for a moment to say that in my estimation, it is impossible to achieve anything like control of the sound of a heel tap if you use what are known as "jingle taps" or taps that are in any way loose. With these, the sound is preordained to be "clunk" or "clank" or "ker-plunk."

To get back to heel drops. Practice them by standing on one foot in as high a relevé as you can, aim your heel at the floor and lower your heel. As you lower it, plié as deeply as you can. The sound should come about midway in the plié. Step onto the ball of the other foot and repeat. Walk around like this until your calf muscles won't respond accurately. Do this exercise in very exact tempo, slowly: and 1, and 2, and 3, and 4. The free foot may be brought to any predetermined position in between heel drops such as coupé front or back, or arabesque. The important part is to be aware of lowering the heel and not letting it "drop." Rest a little and then practice again, trying to change the sound from loud to soft to medium. Put the accent on the step and then on the heel. Try and make the sound of the step and the heel the same; a little different; very different.

The next exercise is to do the same step with a little jeté from foot to foot. It is imperative that the movement from the ball of the foot to the heel be done absolutely smoothly. Make the jetés progressively larger till you can jump your farthest and still land with a controlled two tap sound that never merges into the familiar "ker-plunk" that can so easily be achieved even without loose taps. There are many other exercises which promote this result: jump up and down on one foot, ball heel, ball heel, ball heel; place yourself in arabesque and promenade in circles to both sides, not at the same time of course, but in sequence; do a series of glissades landing ball heel, ball heel; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; landing in fifth position (I mean fifth, not the strange 4 and 1/8th that is so natural and so ugly). Do it to both sides and front and back. Keep the heels

as high as you can and control the lowering of them with loving care. Add a brush between glissades.

I have a feeling that all this sounds easier than it really is. A warning sentence may dispel that thought if it exists. To control your heel sounds and movements fluently takes about three years of daily practice to learn — and daily practice for the rest of your dancing life to maintain.

TOE

The use of the toe in tap dancing is also very valuable and not as difficult to master as the use of the heel.

Stand in fifth, right foot in front, lift the right foot to a coupé position and demi-plié on the left. Lift the right a little higher, point the foot to its greatest extent and lower it till the very point touches the floor in front of and to the left of the left foot. Keep it pointed, remain in demi-plié, and lift the leg with the thigh muscles — don't make any independent movement of the lower part of the leg, move the right leg around the left to the back, still in demi-plié, and tap the toe in back, again to left of left foot.

Practice this till you are sure of always making the sound with the tip of the toe. The better your arch, the more clearly will the toe tap strike the floor. When you do this easily, increase the speed gradually till you are doing it as fast as you can. Then add the heel drop discussed above with a relevé in between the toe tap. Again change the accents till you are thoroughly at home with any shading of sound you want to make. Do keep the toe tapping foot pointed to its limit.

Now combine the heel and toe in the following way. Stand in fifth position, L. front, demi-plié, brush R to R side. Jeté to R ball. As you jeté straighten left leg and point toe. Tap L toe in back of R, heel drop on R and tap L toe again in back. Repeat to the other side starting brush L. The rhythm is 1, 2 and a 3, rest on 4. You can speed this up after a little by not resting on 4 but starting to the other side on 4. Since the step takes three counts you will do four steps in three bars of 4/4 music. This should also be practiced tapping the toe in front on each jump. It should also be done front and back, with a ballonné-like movement, — that is, taking off and landing on the same foot. The landing in all cases should be in a perfectly regular and smooth rhythm. Try putting the accents on 2, the ball of the foot landing, as well as on 3, the final toe-tap. If you are practicing the take-off and landing on the same foot you can change feet by stepping on the "and" before "one," the brush. After you have mastered these eight variations try them all with beats. This is more difficult but it makes for a pretty series of steps. Then on your own see if you can incorporate this basic step into a brisé vollé.

There are many more uses of heel and toe. I haven't even taken up the very fundamental cramp roll. I will next month. In the meantime make your feet pretty enough to show.

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HOLLYWOOD AND LAS VEGAS

BY TED HOOK

HOLLYWOOD CONSOLIDATED

MOVIES: **Nick Castle** busy staging the "It's DeLovely" Number for **Mitzi Gaynor** and **Donald O'Conner** in "Anything Goes" at Paramount . . . Over at Metro we find **Hermes Pan** choreographing a new version of "Frankie & Johnny" for "Weekend In Las Vegas" with **Cyd Charisse, John Brascia** and **Liliane Montevecchi.** The company leaves for the Sands Hotel next week where they'll utilize the talents of the Copa Guys & Gals for additional sequences . . . At this same studio **Jack Cole** is in the early stages of "Kismet" with **Reiki Sato** and **Pat Dunn** signed to repeat their B'way roles as princesses . . . Universal-International is preparing an all-negro musical titled "Harlem" . . . **Tommy Rall** signed to a long term contract as a result of his fine work on the recently completed "Second Greatest Sex" . . . Warner Brothers issued a call for 200 dancers for sequences featuring the Charleston and Black Bottom on "Pete Kelly's Blues" . . . Dancer-actress, **Larri Thomas,** just completed a role in "Artists & Models" for Paramount and Samuel Goldwyn signed her for "Guys & Dolls," which is nearing completion. **Michael Kidd,** when finished with the latter will re-choreograph "Can Can" for the flickers . . . In the foreign film department, we find that Metro has signed Britisher **Tutte Lemkow** to stage the dances for "Quentin Durwood."

THE LIVELY ARTS: **Ernie Flatt** receiving much favorable praise for his version of "Too Darn Hot" in the current Civic Light Opera production of "Kiss Me Kate" . . . **Halo Meadows** concluded her second year of dance concerts at the Hollywood Hotel and must now find larger quarters . . . **Kelly Brown** off to Europe where he will dance the lead in a touring version of "Oklahoma!"

Producer James Doolittle of the Hollywood Greek Theatre announces his summer season with "Wonderful Town" opening July 6, starring Carol Channing: **Donald Saddler** choreographs. The **New York City Ballet** returns to the al fresco house on July 11, for a 4 week engagement, followed by **Jose Greco** for one week beginning August 22.

The Ethnic Dance Theatre will present its 2nd annual production of classic dance dramas from Japan, India and Babylon at the Wilshire Ebell theatre this month . . . Dance-satirist **Paul Gilbert** currently appearing at the Mocambo, has received terrific notices . . . **Tony** and **Sally De Marco** conclude a 4 week engagement at the new Hotel Statler, L.A. . . . **Ann Sothern** will resume her annual nite club act with **Bill Andrew** choreographing and **Bert Henderson, Frank Miller** & **Jack Mattis** providing the masculine trimmings . . . Charles Laughton's "Private Life of King Henry VIII" gets a musical re-write under the title "Oh, Henry!" . . . Dancer **Tommy Morton** heading for Boston, Chicago, Cincinnati, St. Louis and Denver in conjunction with his first vocal recording "Rich In Love."

LAS VEGAS

Las Vegas now employs 200 chorus dancers, male and female and with more hotels opening every month. We regret to report the deplorable state of the representative union, American Guild Of Variety Artists (A.G.V.A.) in relation to these dancers. There is the loosest representation in the person of a single individual and no legal office in a state which steadily employs what is probably the largest amount of dancers in the United States. In spite of their lack of interest, A.G.V.A. continues to insist on prompt payment of dues from people who cannot even get a civil answer as to the union's benefits. We sincerely hope the situation will be remedied in the very near future.

This month finds a report on two hotel openings which caused quite a sensation on the desert.

The Royal Nevada: Producer Sid Kuller and choreographer **George Tapps** can be proud of their initial offering in "Lady Luck" and "Love For Sale." The latter number improved tremendously after a bout with local citizens and the critics over a censorship conflict. The corps of boys and girls, known as "The Coronet Dancers" include: **Mina Freeman, Margi Clark, Dorothy Edell, Saundra Edwards, Pat Thorne, Leona Shlager, Ann Templeton, Erna Williams, Lyn Allen, DeNell Story, Ruth Roland, Rita Roe, O'Neil Nolan, Bill Loger, Hu Hope, Dick Gregory** and George Tapps own company of four, often mentioned in this column. Dick Gregory deserves a feature spot. Jerry Fielding is unsurpassed for brilliant conducting and arranging. Costumes by Berman unfortunately don't enhance the fine overall choreographic efforts of the very precise Mr. Tapps.

The Riviera: Producer-choreographer **Hal Belfer** really had a field-day with 4 revolving stages and a magnificent room, where the "Liberace Story" takes place nitely. **Dicki Lerner's** portrayal of Liberace as a boy is the highlight of the evening and the talent of **Joy Walker, Mark Aldon, Sally Blythe, Rene DeHaven and Leo Wheeler** help to make this "stock company" revue a plush evening. The lighting enhances the physical set-up and even makes the too-theatrical wardrobe by Berman look colorful.

The Sands: Impresario Jack Entratter once again "hits the jackpot" with his current booking of the **Clark Brothers.** He's sent his choreographers **Bob Gilbert** and **Renee Stewart** to New York to plot with writer Bob Hilliard on his new "Ziegfeld Follies" starring Peter Lind Hayes and Mary Healy. **Mata & Hari** open June 6th. Even daughter **Carol Entratter** has turned dancer with her appearance as soloist in the local high school "Rhythmette Revue."

The Flamingo: Choreographer **Ron Fletcher** and assistant **Maurine Cunningham** brighten up The Strip with their current Minstrel Extravaganza, featuring a grand medly of Dixieland tunes.

The Thunderbird: With the Johnny Conrad Dancers closing and the Dunhills bowing out, **Bobbie Priest** and **Al Fosse** add to the glitter of fine dance aggregations appearing.

The New Frontier: My spys say that **Robert Alton** will continue with the Carmen Miranda — Tommy & Jimmy Dorsey — Sammy Davis Jr. shows followed by the anticipated opening of **Carol Haney** on August 8th . . . **Ernie Flatt** in town to "check-up" for Alton and take a much-needed rest before resuming a number of hush-hush commitments.

The Sahara: **Ray Bolger** and **Sylvia Lewis** broke Vegas records and had their engagement extended three weeks, with the coming of the new Dennis Day show, choreographer **George Moro** adds four male dancers.

The Silver Slipper: Even this tiny "after-hours" showplace has added a line of French Can-Can dancers.

The Dunes: Opens too late for revue but you can bet that Producer Robert Nesbitt and choreographers **Babe Pierce** and **Val Rasset** will do well with a show headlining **Vera Ellen** & **John Brascia** plus "The Magic Carpet Revue" featuring 70 people.

The Moulin Rouge: Another opening too late for review, but had a chance to chat with Producer-choreographer **Clarence Robinson** who is mighty proud of this skyscraping inter-racial hotel which will feature an all-colored cast of 16 girls and 4 boys in "Tropicana of '55;" they'll do three shows nitely so that even the show-people can enjoy the lavish entertainment, launched with a Watusi Number and Can-Can Boogie. Most of the beautous dancers were hired in New York and flown to Las Vegas.

THE END

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(*continued from page* 6)

cert there on May 24. The big news in that is that it was to include the first appearance of Andrews' group of 10 modern dancers. To our knowledge this is the first group of French dancers to be trained in our contemporary style of the American modern dance. *Ann Barzel*

REPORT FROM PARIS

With **La Belle Helene,** premiered on April 6, a new type of work, the "ballet-bouffe" found its way into the Paris Opera. Using a book derived by Marcel Acard and Robert Manuel from the famous operetta by Meilhac and Halevy, the young English choreographer, **John Cranko,** devised a work that was more than forty minutes long and used the entire corps de ballet. Because there were so many collaborators, this lively young work is a little uneven. It is particularly burdened by the somewhat weighty adaptation that Louis Aubert and Manuel Rosenthal made of the Offenbach music.

Some of the ballabiles are open to criticism, but one can applaud Helen's smartly designed solos and her acrobatic pas de deux with Paris. And the bedroom scene and the dance contest are both felicitous.

There is unquenchable imagination in the amusing yet gracious costumes by Vertes. But the ballet's real triumph lies in the performance of **Yvette Chauvire.** The tragic ballerina of **Giselle** and **Mort du Cygne** shows that she can also be the wittiest, most sparkling and most coquettish of ballerinas. **Michel Renault** is a handsome Paris; **Claude Bessy** is Venus; and **Max Bozzoni** is Agamemnon. The corps de ballet is full of gaiety and lightness.

After a brief absence from the stage, **Youly Algaroff** returned in the role of Ivan to **Nina Vyroubova's** tremulous **Firebird.** Once again he indicated the nobility and elegance of his style. In **Harold Lander's** "Etudes," **Peter Van Dijk** took over the role created by **Alexandre Kalioujny.** Van Dijk's batterie is nothing short of dazzling.

The New York City Ballet began its European tour in Monte Carlo. **Western Symphony** was especially successful. The co. is due in Paris for a June 8-14 season at the Theatre des Champs Elysees.

Leslie Caron made a successful debut as a comedian in **Orvet,** Jean Renoir's maiden effort on the legitimate stage.

The Grand Ballet of the Marquis de Cuevas added two new works to its repertoire — **Paul Goube's** The Cord to the Cesar Franck Symphonic Variations and "Achilles" with music by La Rochefoucauld and libretto by the Marquis.

The International Festival of Dance at Aix-les-Bains will take place July 22 - Aug. 7. *Marie-Françoise Christout*

CORRECTION

Dear Editor:

Miss Mary Skeaping, Director of the ballet of the Royal Opera, Stockholm, has asked me to clarify the lines concerning her professional background which appeared in my April article, *Ballet in Sweden Today and Yesterday.*

Miss Skeaping is a former pupil of Enrico Cecchetti, Vera Trefilova, Lubov Egorova and Laurent Novikoff. For several years she danced with Anna Pavlova's company, and she also appeared with other Russian companies. My statement that she was a "graduate of Sadler's Wells Ballet" is perhaps misleading; she taught the members of that company and was its ballet mistress until late in the autumn of 1951, but at no time did she dance with it.

No one respects accuracy more sincerely than I, and it would be a source of real regret to me if my paragraph concerning Miss Skeaping were to go uncorrected.

With many thanks, Sincerely yours,

Lillian Moore

NEWS FROM HOLLAND

Within 10 years of the formation of Holland's first ballet company, there are 4 professional companies working here. Scapino Ballet performs primarily for children. The company name is taken from the Scapino figure who introduces the ballets. This season's principal new work, "The Woman of Stayoren", is based on a medieval legend with choreography by **Jean Rebel,** music by Luctor Ponse, and decor by Hetty van de Waerden. Its length and verbosity keep it from being a complete success with the young audiences. This company is particularly fortunate in having an outstanding male dancer, Jean Rebel, whose fine turns, leaps, and beats are a pleasure to watch.

Het Ballet der Lage Landen's, (The Ballet of the Low Countries), director, **Mascha ter Weeme,** has engaged **Jack Carter** and Norman MacDowell as resident choreographer and designer respectively. This partnership has resulted in four excellent works, "Pavana Interrumpida" (Granados), "Paysage Triste" (Faure), "Impromptu for Twelve" (Rossini), "Stagioni" (Verdi); and in the presentation of the first two acts of "Coppelia." The last has been extremely successful and deserving so. Outstanding in the co. are **Johan Mittertreiner,** who has a gift for characterization, and **Ine Rietstap,** who has emerged as Holland's leading ballerina. The troupe continues to produce promising young dancers, among them, **Nel ter Weeme, Hansje van Alphen,** and **Ben de Rochement.** With continued work, the latter could become another Skibine. After 8 years with the same company, **Greet Donker, Andrine de Clerq,** and **Mascha ter Weeme** all continue to give thoroughly professional performances.

Sonia Gaskell's group, previously known as Ballet Recital, assumed the title of Netherlands Ballet last Oct. It has worked with **Anton Dolin,** who produced his "Pas de Quatre", and with **John Taras,** who has staged "Les Sylphides", dances from "Aurora's Wedding", his own "Designs with Strings", and a new ballet called "Scenes de Ballet" (Stravinsky) with decor by Charles Roelofs.

This co. is unfortunate in that it lacks a ballerina. **Maria Huysman,** who heads the roster at present, quite lacks the requisite technique, physique, personality, and charm. Most pleasing among the dancers are **Willy de la Bye** and **Aart Verstegen;** most promising, **Milly Emmer** and **Peter-Paul Zwartjes.** Future plans of the co. are said to include "Giselle", "Night Shadow", and "Petrouchka".

The Opera Ballet attached to the Netherlands Opera in Amsterdam and working under the direction of **Francoise Adret,** is developing a style of its own which can best be likened to the French style without the impact of choreographers like Petit and Lifar. At the end of Dec. the company performed in Monte Carlo.

This Co. has many competent dancers, but none with outstanding personality. The general effect is of professionalism without excitement *Leo Kersley*

LATIN AMERICA REPORT

ARGENTINE: Michel Borovsky's version of "Petrouchka" has been performed at the Teatro Colon with **Antonio Truyol** outstanding in the title-role. It's a balletomane's jigsaw puzzle to discover where credit is due to Fokine, where to Miloss and where to Borovsky. "Don Juan de Zarissa" (Werner Egk and Tatiana Gsovsky) was danced by **Wassil Tupine,** a good dancer, but inadequate for demi-caractere roles like this one.

Massine has commenced rehearsals and is preparing the following ballets: "Choreartium" "Rouge et Noir" (Shostakovich), "Seventh Symphony" (Beethoven), "Jeux" (Debussy). However, the most important event of the season promises to be his new ballet "Usher", based on Poe's story, to a score by Argentine composer Garcia Morillo. *Fernando Emery*

CHILE: Sulima's Municipal Ballet gave three performances of "Chopiniana," "Dance of the Hours", and "Polovtsian Dances." Due to Nina Grivzova's expecting a child, her roles were taken over by three promising young dancers: **Jeannette Durrels, Csenia Zarcova** and **Eliana Lira.** The season commences in May, with this company's premiere of "Masquerade" and the return of the U. of Chile Ballet from the provinces. *Hans Ehrmann-Ewart*

(*over*)

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The Other Name

(*continued from page 25*)

among them *Old Paint, Git Along Little Dogies* and *The Old Chisholm Trail.* (Capitol LP P-8238, with Schuman's *Undertow*) Copland's equally familiar *Rodeo* music, completed in 1942, is similarly flavored with the composer's distinctive stylization of American folksong. Here, too, there is an allusion to *Old Paint,* and somewhat more direct utilization of *If He'd Be a Buckaroo by Trade* and the hoe down tune *Bonyparte.* (Capitol LP P-8196, with Bernstein's *Fancy Free*)

Antal Dorati contrived the scores for *Bluebeard* and *Helen of Troy* (both on Capitol LP P-8277) from the wealth of spirited operetta music by Jacques Offenbach. The adaptations date, respectively, from 1941 and 1942, Dorati culled so many separate sources that there would be little point in summarizing them, especially since the likelihood of our seeing any of Offenbach's stage works expurgated is remote except for the perennial *Tales of Hoffman,* and someday possibly *La Belle Hélène* or *Orpheus in the Underworld.* The same is true in a slightly different sense of *Graduation Ball,* another Dorati scissors job, which is in effect a sampling of all the thrice-famous waltzes and other whistleables by the younger Johann Strauss. (London LP LL-883)

George Antheil used to be called "music's bad boy," but his work has tamed down to innocuousness in recent years. Virgil Thomson has called his *Capital of the World,* which dates from 1953, "the most original, striking and powerful American score with which I am acquainted." In terms of music *per se* this would be an outrageous hyperbole, but in context the score clearly is a near-perfect fusion of the auditory and the visual. Heard by itself it seems endless, except for the diverting *flamenco* interlude that is "danced into" the recording. (Capitol LP P-8278, with Banfield's *The Combat*)

The *Caprichos* music, usually played exactly as written, is Béla Bartók's *Contrasts* for violin, clarinet and piano, which was composed at Budapest in 1938 on a commission from Benny Goodman. Musically the work is fascinating. The three movements are in turn a *Verbunkos,* or recruiting dance, a *Piheno,* which means simply a respite, and a *Sebes,* which translates "fast" with no other connotations. The piano part is difficult, but not obtrusively so. Both of the two companion instruments are given every opportunity to soar. Actually there are four companion instruments, because at one point the violinist has to play thirty bars of *scordatura* (that is, deliberately out of tune) and then "take another instrument, tuned as usual," while the clarinetist has to alternate between instruments in A and B flat. The disparity of musical elements is exploited with infinite skill, but the relative values are manipulated so that the illusion of balance is complete. (Bartók LP 916, with the same composer's *Sonata for Violin Unaccompanied*)

(*to be continued next month*)

(*continued from page 89*)

PERU: The Spanish dance group headed by **Roberto Ximenez** and **Manolo Vargas** is dancing in Lima. This well-disciplined ensemble is of a commendable level within its genre. *Julio Castro Franco*

URUGUAY: Roger Fenonjois has been named maitre de ballet and choreographer at the Sodre in Montevideo, where he will be joined shortly by dancer **Lolita Parent,** his wife. He replaces **Vaslav Veltchek** who resigned from this post at the beginning of this year.

A small group of soloists from the Colon of Buenos Aires gave a recital at the Teatro Solis. *Grania Omara*

"Ballet"

REPORT FROM CANADA

Triumph for the Royal Winnipeg Ballet! Exactly a year after the fire that destroyed its entire equipment, the ballet announces that its fund campaign has garnered $60,067, enough to remount five ballets and start a 1955-56 season next Nov.

The National Ballet starts a 10-day season on June 9 at the Carter Barron Amphitheatre in Wash., DC. Featured is the world premiere of "Lady From the Sea," choreographed by **Elizabeth Leese** of Montreal. The ballet has a score by Canadian composer, Saul Honigman.

Celia Franca, director of the National Ballet, also directs the National Ballet Guild Summer School (June 20-Aug. 6). The generous syllabus includes Royal Academy or Cecchetti technique, music appreciation, character dance, and dance notation.

The Nat'l Ballet will benefit from the proceeds of the Quebec Dance Teachers' Association Dance Festival, June 5. The Toronto C.D.T.A. holds its annual normal school June 18 and 19. **Betty Oliphant,** ballet mistress of the National Ballet, is new president of the C.D.T.A.

Toronto modern dance teacher, **Willy Blok Hanson,** has opened a second studio in Montreal. After a busy TV season, Mrs. Hanson and her group are scheduled for two appearances with the Toronto Promenade Symphony, July 7 and Sept. 15.

MONTE CARLO DATELINE

Yvette Chauvire, Jean Babilee, and **Alexandre Kalioujny** have formed a new Co. which premiered recently in Monte Carlo with a corps de ballet recruited from **Marika Besobrasova's** Ecole de Danse de Monte Carlo. The season featured 4 new works, "Cours de Danse" (Bach), "La Marelle" (Louis Bessieres) by Besobrasova, "La Belle et la Bete" (Ravel) by John Cranko, and "Balance a trois" (Jean-Michel Damase) by Jean Babilee. The Co.'s European tour includes a July appearance at Granada. *L.G.*

CANNES INTERNAT'L FILM FESTIVAL

Leonide Lavroski's ballet, "Romeo and Juliet," screened by Lev Arnchtam, had its European premiere at the 8th Internat'l Film Festival. It was an event of greatest importance for all ballet lovers. The principal roles were danced by **Galina Ulanova** (Juliet), **(Yuri Jdanov** (Romeo), **S. Koren** (Mercutio), and **A. Lapaouri (Paris).**

Technically the film is not outstanding. Its "Sovcolor" and its costumes and sets do not compare with the J. Arthur Rank production of "Romeo and Juliet." And it has been filmed like a stage production, as though one were in a theatre watching it from the first row.

The story is told in mime, and very well, with a certain economy of gesture and with the Prokofiev music in the background. Ulanova is enchanting and dances with the lightness and freshness of a girl. The lifts she shares with Jdanov are acrobatic, yet they seem as effortless as flying. The dancing of the men is exceptionally virile. *Luigi Gario*

AUSTRIAN NEWS

Since the end of the war, the Volksopera has been the organization most involved in inviting foreign dance organizations to appear on its stage. This year it has organized a festival (June 4-26) consisting of 3 foreign groups. The Gojo Ballet from Japan; the Jugoslav Nat. Ballet of the Belgrade Opera with 4 evenings of "Romeo and Juliet," and **Tatiana Gsovsky's** Berlin Opera Ballet in "The Lady and the Unicorn," "Peleas and Melisande," "The Rape of the Picture," and "Hamlet" (all to be shown in America next fall). In addition the Vienna Opera Ballet will probably appear in "Abraxas."

Next fall the State Opera Ballet will return to its own theatre (burned down in 1945), and the Volksopera will audition a new company to be called the Volksopernballet. **Dia Luca,** a film and operetta choreographer, will probably choreograph for the new company, which will try its hand at American musicals.

Erika Hanka has added another promising new dancer to the "foreign invasion" at the Opera Ballet. She is **Marianne Hilarides,** a Dutch dancer, who arrived here in May. She will perform Bianca in Mme. Hanka's forthcoming "Othello." Other dancers are **Christl Zimmerl, Lucia Braeuer, Willy-Dirtl, Richard Adama, Jana Boral,** and **Richard Novotny.** Christl Zimmerl, 16, has been given her first important role as Desdemona.

Another 16-year-old, **Erika Zlocha,** has been chosen by choreographer **Gordon Hamilton** to perform the peasant pas-de-deux in the first act of "Giselle" with **Richard Adama** as her partner.

Austrians gained their first impression of Japanese dance at the Vienna Raimund theater where **Mino Hanayagui** appeared with her group of 10 dancers from Tokyo. Although the audiences did not understand The Content, the general impression was one of sheer delight. *Linda Zem*

the dancer's notebook©

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VOLUME ONE NUMBER ONE

"Every Girl Should Have a Chance to Dance" — says Cyd Charisse in Recent Article

From the desk of James Selva

Welcome to the "DANCER'S NOTEBOOK". You'll be receiving it regularly from now on, with my compliments.

If you're wondering why I suddenly put on a green eyeshade and became sort of an editor – well, the reason is very simple.

It seems to me that just about thirty years ago, when I first entered the fascinating world of the dance, I knew every teacher personally, almost as well as I know the members of my family. Teachers used to drop in and we would chat about problems, new techniques, new bright lights on the stage – or, every now and then, I got the chance to make a trip around the schools in different cities. Today, things are different. Of course, I still attend the dance conventions and not a day goes by that I don't speak to quite a few teachers. But with the fantastic growth of dancing and dance education, there are so many more of you, more than I could ever get to know personally in a life time. Naturally, I am pleased to see this increased interest in the dance, but at the same time, I don't want to miss those friendly visits. I feel that these get-togethers helped us both: you, the teacher, to advance the best ideals of dance education and we, at Selva, to make the finest dancewear.

That explains the editor's eye shade – it's my answer to the problem of "keeping in touch" with you through the DANCER'S NOTEBOOK.

I hope you will enjoy the DANCER'S NOTEBOOK and look forward to it, as though it were a warm, newsy letter from a close friend.

For, come to think of it – that's exactly what it is.

In an article written recently for Good Housekeeping Magazine, Miss Cyd Charisse set down her arguments for giving every girl a chance to dance.

"One day, perhaps, I shall have a daughter", she says. "Then I can put into practice all the theories I have about little girls learning to dance." The attractive star of such motion pictures as "American in Paris" and "Brigadoon" is in real life the wife of singer Tony Martin. Although they have two young sons, whose chief interests are football and music, Miss Charisse would make sure they had the best training possible if they showed any interest in a dancing career.

Miss Charisse thinks every little girl is born with a love for dancing. She wri[tes] "You have only to watch [a] or three posing [be]fore a mirror, or [to] is pla[y]ing [at] ballet, to realize that. [Ev]ery child has the desire to express [her]self in rhythmic movement. [Ev]ery child has the possibilities of [a] beautiful body. [Ev]ery child should have the [op]portunity to develop that body and [to] receive the joy that comes from [be]ginning to know what it can do."

believably short time my muscles had firmed, my vitality increased, and I knew that to become a ballerina was the one desire of my life."

She does not believe that every girl is a potential ballerina, but "whether or not she makes a career of dancing, she should have a foundation of ballet." And Miss Charisse advises parents not to think that all the best teachers are to be found in the largest cities. "It has always interested me, incidentally, to find that in many of the smaller cities of our country there are really excellent ballet teachers."

"Parents should not be [pu]shed into giving their children class lessons," she [con]tinues, remarking [that] ...

the first edition

of this new publication, especially designed for dance teachers, is already in the mail to studios throughout the country. Filled with newsy and informative articles on the Dance, this publication will be distributed regularly, without charge, to accredited dance instructors. If you are a dance teacher and would like to receive a copy, just drop us a note **(on your dance school letterhead, please)** and we will be glad to add your name to our eligible list.

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